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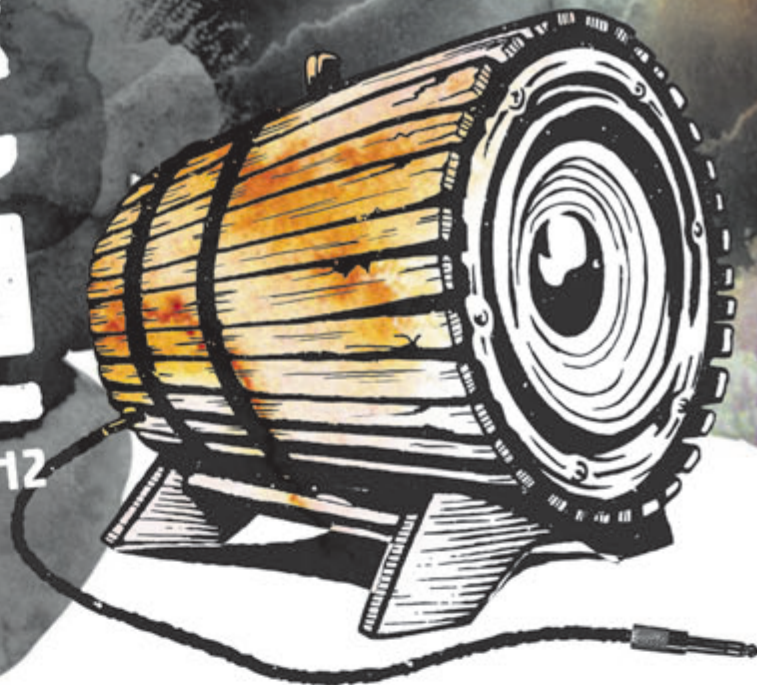
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GUARDIAN INTELLIGENCE

What you need to know

HOT COOKIES



There are few things that San Franciscans love more than Thin Mints, and local Girl Scouts found out what those were on Sunday when a troop conveniently posted up in front of the deceased Diesel store at Castro and Market. As Castro Biscuit reported, the whip-persnappers paid witness not only to another nude-y demonstration against the city's new ban on public nudity, but also to said demonstration's infiltration by dapper members (ahem) of local porn outfit Naked Sword, who showed up with a camera crew and a police permit — oh, and some naked porn stars — and began filming. They're making a send-up of the nudity ban starring an ambitious politician named ... Scott Cox. We hope the passersby bought a lot of cookies.



FLY THE HARVEY SKIES

A crowd of hundreds gathered on the steps of City Hall on the afternoon of Feb. 22 in support of a proposed ballot measure to rename SFO after the city's assassinated gay politician and hope-giver Harvey Milk. One speaker likened the plan's opposition to those who complained when Army Street was renamed for Cesar Chavez back in 1995, but at least this time attempts at honoring activists can't be misconstrued as denigrating the troops.

| GUARDIAN PHOTO BY CAITLIN DONOHUE



A FINE USE FOR LARRY'S ART

A loyal reader contacted us with a great suggestion to solve all the fundraising problems of the America's Cup.

This summer, it turns out, will be about more than racing for the city's billionaire yacht-race king. The Asian Art Museum's program guide notes that from June 28-Sept. 22, the museum will host "In the Moment: Japanese Art from the Larry Ellison Collection."

The museum will present "works from the rarely seen collection of Larry Ellison, owner of cup defender Team Oracle USA. The exhibition introduces about 80 artworks spanning 1,300 years. Include are works of the Momoyama (1573-1615) and Edo (1615-1868) periods." According to the Metropolitan Museum of Art, "this period was characterized by a robust, opulent, and dynamic style, with gold lavishly applied to architecture, furnishings, paintings, and garments."

Nice. Beautiful. Pricey. Bet a philanthropist of Ellison's stature could auction off just a couple of those 80 pieces and raise enough to pay off the entire AC budget deficit.

KILLER AMMO

Sup. Malia Cohen has introduced legislation to ban hollow-point bullets in San Francisco, which seems like a fine idea; we're pretty strong advocates of gun control around here. (And to our leftist Second Amendment friends, we can only say: When the Black Helicopters of the Oppressive State arrive to round us all up, your handgun ain't gonna help. They have, you know, Black Helicopters.)

But Cohen's bill raises a curious question. How come the SF police use, and could continue to use, hollow-points, which are particularly lethal because they expand on impact, tearing flesh to bits — and preventing any



chance at life-saving surgery for shooting victims? The cops justify that in part because of the shoot-to-kill lethal force policy; you don't fire unless you mean to take a life, so why not have the most effective tool possible? Still, with this ammo there's far less chance of anyone surviving a (possibly mistaken) police shooting. And it's worth noting that under the Hague Convention of 1899, use of these bullets was classified as a war crime.

chance at life-saving surgery for shooting victims? The cops justify that in part because of the shoot-to-kill lethal force policy; you don't fire unless you mean to



FREE THE CELL PHONES!

Efforts by a San Francisco entrepreneur to overturn a truly stupid, anti-consumer federal cell phone law are starting to gain some traction. Sina Khanifar, who founded opensignal.com, wants cell phone owners to be able to modify the firmware in their devices so they can run on more than one company's network. But since January, it's been illegal to "unlock" your phone; if you dare mess with a piece of hardware that you own and paid for, you can be sent to prison for five years.

Most phones come set up to run only with, say, Verizon, or Sprint. The discounted price you pay for the phone, of course, is more than covered by the two-year contract you have to sign (and there are hefty cancellation fees). But Khanifar says that if you travel out of the US, where roaming charges are huge, you should be able to unlock the device and use a cheaper local network. Besides, he points out, you own it. What right to the feds have to tell you not to reprogram or rebuild your own property?

His petition on the White House site got more than 100,000 signatures. Now it's on to Congress. You can sign up at <http://fixthedmca.org>.

LIFE AFTER RU

The San Franciscans anxiously watching Logo TV on Monday night sharpened their claws as hometown heroine (and first SF queen on the show) Honey Mahogany was eliminated from *Ru Paul's Drag Race* after lip-syncing for her life to Britney Spears. Analysts say Ru didn't like the glittering caftan Honey borrowed from scene queen



Juanita More for the episode. We say Ru's not into classy ladies. Sashaying away now...

POLITICAL ALERTS

THURSDAY 28

MYTHS AND REALITIES: SOCIAL SECURITY, MEDICARE AND THE FISCAL CLIFF

Unitarian Universalist Center, 1187 Franklin, SF. www.uusf.org. 7pm, free. Michael Eisenscher, National Coordinator of U.S. Labor Against the War, and Jack Rasmus, author of *Epic Recession: Prelude to Global Depression* will discuss President Obama's recent State of the Union address, how budget cuts will affect the country, and how progressives can respond. A Q&A session is set to follow the panel discussion.

SUNDAY 2

TAR SANDS BLOCKADE BENEFIT

3030 B 16th Street, SF. station40events.wordpress.com. Doors open at 5pm. Three course vegan sit-down dinner at 6pm, \$15. Advance ticket purchase required. Teach-in and Q&A 8-9pm, free. No ticket required. The Tar Sands Blockade is inviting people across North America to join a peaceful direct action campaign to stop the Keystone XL pipeline. The organization has joined forces with people from a wide variety of backgrounds who believe that the extraction of tar sands in Canada will be detrimental to the climate and are currently building a movement to stop the pipeline. Support their efforts at this fundraiser.

MONDAY 4

BERKELEY COPWATCH WORKSHOP

Grassroots House, 2022 Blake, Berkl. www.berkeleycopwatch.org. 5:30-7pm, free. Activists, organizers, rebels, concerned civilians, and family members from communities of struggle across the Bay Area to will come together for a facilitated conversation on policing and safety. Students will experience issues faced by residents in high crime areas and the dangers that racial profiling, and civil and human rights abuse can bring to a community. Also included: Basic training in criminal procedure, power analysis, and techniques for observing police activity.

SECRET VATICAN GAY SEX CONSPIRACY

We have thoroughly enjoyed every one of the wild conspiracy theories about why Pope Benedict is stepping down, especially since the whole history of the Vatican and the Papacy seems like an elaborate conspiracy itself. But our absolute, total favorite is the one that spurred the Huffington Post headline "Pope Benedict Resigned Party Because of Powerful Vatican Gay Lobby." Now: the sources on this are a bit loose (HuffPo cites the Italian newspaper La Repubblica, which didn't say specifically where the scoop came from, and the Irish Times, which cited La Repubblica). But it's a beauty of a tale — a secret society of gay Papal aides who are "consistently breaking the sixth commandment (thou shalt not commit adultery)" and somehow influencing policy at the Holy See to the point where ol' Joe the Rat was unable to handle all the fun and thus fled for the Papal hills. Please, please, let it be true. | AP IMAGES PHOTO BY JACQUELYN MARTIN



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Wilbur Storey, statement of the aims
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CONTRIBUTING EDITORS KIMBERLY CHUN,

SUSAN GERHARD, JOHNNY RAY HUSTON,

LYNN RAPOPORT, PAUL REIDINGER, J.H. TOMPKINS

CONTRIBUTING WRITERS CHRIS ALBON,

ROBERT AVILA, DAVID BACON, GARRETT CAPLES,

MICHELLE DEVEREAUX, CAMPER ENGLISH,

RITA FELCIANO, PETER GALVIN,

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INTERNS

CORTNEY CLIFT, TAYLOR HINES, LAURA KERRY,
DYLAN TOKAR, AVI SCHAPIRO

ART

ART DIRECTOR BROOKE ROBERTSON

CONTRIBUTING ARTISTS KEENEY AND LAW

PHOTOGRAPHY, MIKE KOZMIN, PAT MAZZERA,

RORY MCNAMARA, MATTHEW REAMER,

CHARLES RUSSO, LUKE THOMAS, TOM TOMORROW

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225 BUSH ST., 17TH FLOOR

SAN FRANCISCO, CA 94104

EDITORIAL, CIRCULATION, BUSINESS (415) 255-3100

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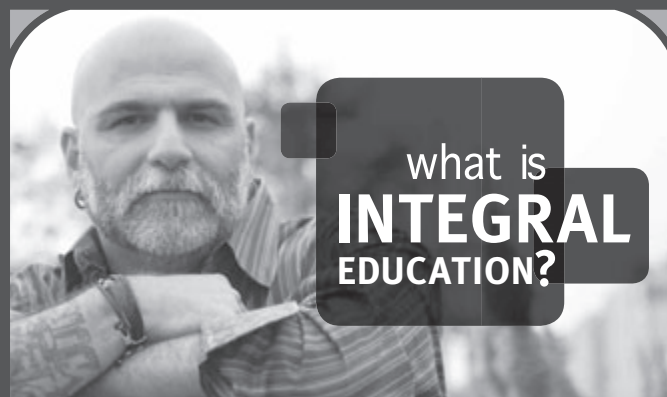
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PROGRAM INFORMATION SESSIONS

EXPRESSIVE ARTS THERAPY

Tuesday, March 5

6:30PM-8:00PM, room 606

CLINICAL PSYCHOLOGY

Thursday, March 7

5:00PM-6:30PM, PsyD lounge – Fox Plaza

WRITING AND CONSCIOUSNESS/ CREATIVE INQUIRY, INTERDISCIPLINARY ARTS

Thursday, March 7

6:00PM-7:00PM, room 212

BACHELOR OF ARTS COMPLETION

Saturday, March 9

4:30PM-6:00PM, room 505

COMMUNITY MENTAL HEALTH

Wednesday, March 13

4:00PM-5:30PM, room 304

SOMATIC PSYCHOLOGY

Wednesday, March 13

6:00PM-8:00PM, room 212

ANTHROPOLOGY AND SOCIAL CHANGE

Thursday, March 14

4:00PM-5:00PM, room 425

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THIS WEEK AT

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ON THE BLOGS

POLITICS

An update on condo conversion legislation by Rebecca Bowe

The city wants more DJs in clubs? Steven T. Jones has the report

Find out why the SF Ethics Commission dismisses 76 percent of its cases

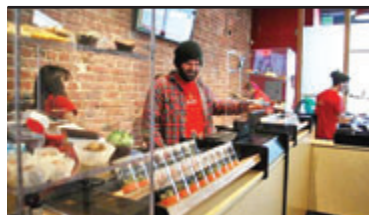
NOISE

We got the scoop, and it sucks: TL favorite 222 Hyde closing soon

Localized Appreesh: Noise Pop closers, ambient post-rock band the Dandelion War

Marke B.'s Party Radar has your nightlife marching orders

PIXEL VISION



New dispensary opens up in SoMa, staffed with workers from a club shut down by the feds

The Chinese Historical Society turns 50 this year. Find out where the Chinatown institution came from

Cheryl Eddy on the must-see movies of the week

SEX SF

Caitlin Donohue runs down the week in sexy events

THIS MODERN WORLD

THE TIME IS ALWAYS NOW: THE BOWLES SIMPSON APPROACH



by TOM TOMORROW



LABOR SHOULD OPPOSE THE PIPELINE

BY DEBORAH BURGER

OPINION As pressure from the fossil-fuel industry, conservative Canadian and US politicians, and some construction unions mounts on President Obama to greenlight the controversial Keystone XL Pipeline project, a growing coalition has a different message.

On February 17, tens of thousands rallied against the pipeline in cities across the US, including San Francisco — a testament to the climate movement, ranchers and farmers, First Nations leaders, most Canadian unions, some US unions (including my nurses' organization), transport and domestic workers, and young people who are rightfully alarmed over the global impact of Keystone XL.

For nurses, who already see patients sickened by the adverse effects of pollution and infectious diseases linked to air pollutants and the spread of water and food borne pathogens associated with environmental contaminants, Keystone XL presents a clear and present danger.

First, extracting tar sands is more complex than conventional oil drilling, requiring vast amounts of water and chemicals. The discharge accumulates in highly toxic waste ponds and risks entering water

sources that may end up in drinking water, as is already occurring.

Second, the corrosive liquefied bitumen form of crude the pipeline would carry is especially susceptible to leaks that can spill into farmland, water aquifers and rivers, threatening an array of adverse health outcomes.

Public health costs from fossil-fuel production in the US through contaminants in our air, rivers, lakes, oceans, and food supply are already pegged at more than \$120 billion every year by the National Academy of Sciences. The Environmental Protection Agency warns that exposure to particulate matter emitted from fossil fuel plants is a cause of heart attacks, long term respiratory illness including asthma, cancer, developmental delays and reproductive problems. Global-warming-induced higher air temperatures can also increase bacteria-related food poisoning, such as salmonella, and animal-borne diseases like the West Nile virus.

That's just the tip of the melting iceberg given the planet-altering consequences of rising sea levels, intensified weather events including droughts, floods and super storms already in evidence, and mass disloca-

tion of coastal populations and starvation that may well follow our failing to stem climate change.

Far more jobs would be created by converting to a green economy. As economist Robert Pollin put it in his book *Back to Full Employment*, every \$1 million spent on renewable clean energy sources creates 16.8 jobs, compared to just 5.2 jobs created by the same spending on fossil-fuel production.

And, as one person acerbically commented on a recent New York Times article, there are no jobs on a dead planet.

Further, stumping for the pipeline puts labor in league with the many of the most anti-union, far right corporate interests in the U.S., such as the oil billionaire Koch Brothers and energy corporations, abetted by the politicians who carry their agenda.

The future for labor should not be scrambling for elusive crumbs thrown down by corporate partners, but advocating for the larger public interest, as unions practiced in the 1930s and 1940s, the period of labor's greatest growth and the resulting emergence of a more egalitarian society. **SFBG**

Deborah Burger is a registered nurse and co-president of National Nurses United, the nation's largest organization of nurses.

FIGHTING TRAFFIC

BY TIM REDMOND

EDITORS NOTES I hate driving at the best of times, and I'm really bad in traffic. Yeah, I'm that guy -- sputtering and cursing and slamming the steering wheel and wanting to lean on the horn and scream: We're on a schedule here, folks; got no time for this shit.

It's life in the big city for working parents: School, after-school, theater, gymnastics, swim team, piano, tae kwon do, football ... everything starts and ends on the clock, and I'm always late, always scrambling, might get there in time if only that moron in the center lane would move over and nobody makes a left turn on 16th Street and the Google bus doesn't take up the whole entire goddam road ...

Not good, I know, but they don't prescribe medical marijuana for road rage. And it's another couple years before I can put both kids on the bus and sell the damn car. Meantime: I am that guy.

So I should be thrilled that the Metropolitan Transportation Authority has decided to open up the carpool lanes on the freeway to anyone who can afford to pay. It's going to be a market-based virtual toll road — and hell, there are days when I'd give my left nut, much less five or ten bucks, for a chance to get out of the fucking backup and slide past the traffic and get where I was going.

But I think it's a terrible idea. See, in my rational moments, I know you can't solve traffic problems with more space for cars. Freeways are like jails; they fill up as fast as you build them. Giving more people (rich people) access to the carpool lanes won't end congestion for anyone. More people will think it's not so bad to drive, and traffic will just get worse.

In the meantime, we'll drop further into social inequality, creating a two-class system on the public roads. Carpool lanes are a stroke of genius — the rich, the poor, anyone has equal access, as long as you fill the seats in the car (and presumably keep more single-occupancy vehicles — and fossil-fuel emissions -- off the road). Pimping them out for cash undermines the whole idea, which is to get people like me out of their cars.

If driving in the city didn't suck, I might want to stick with it a bit longer. As it is, I live for my car-free future. Isn't that the goal? **SFBG**

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\$ PLAN C
STANDS FOR CONDO

The biggest advocacy group promoting the move by Sups. Scott Wiener and Mark Farrell to allow some 2,000 additional condominium conversions is a self-proclaimed moderate organization called Plan C. You know, as in the "third way" -- not crazy left like some of us, not pro-downtown like the Chamber of Commerce. Just nicely in the middle, practical and non-dogmatic.

But when tenant groups sat down with Plan C to see if they could work out a compromise on condo conversions, they found that the "moderates" weren't interested in anything other than allowing the maximum number of apartments to be turned into condominiums, now and every year into the future.

We were a bit curious why the centrists don't want to be in, you know, the center, so we took a hard look at who Prop. C really is. And guess what? The C might as well stand for Condo -- because the board of this organization is filled with people who have a direct financial interest in seeing rental property sold as tenancies in common or condos.

Plan C Co-Chair Steve Adams is a regional manager for Sterling Bank & Trust, which has consistently been one of the city's top TIC lenders and which recently sponsored a forum encouraging more conversion of apartments, promising to increase its TIC loan volume, and painting a rosy picture of the TIC financing market that belies Wiener's claims that TIC owners can't get financial relief and need the city's intervention.

One of the key presenters at that symposium was TIC attorney Lyssa Paul, who is also a Plan C board member and someone who makes her living creating more



% THE UNDERCOVER NUN

The Catholic Church isn't known for its cordial relations with the press; in fact, the Vatican issued a statement last weekend lambasting the media for "widespread distribution of often unverified, unverifiable or completely false news stories" around the resignation of the Pope.

So when we learned that the former archbishop of San Francisco, William Cardinal Levada, was holding a press conference to discuss the upcoming Papal conclave, we knew it was not to be missed. And we knew of only one person who could properly cover the event for us: Sister Zsa Zsa Glamour.

Sister Zsa Zsa is a member of the Sisters of Perpetual Indulgence, and has been harshly critical of the Church, Levada, and the new archbishop, Salvador Cordileone -- and as a member of the Sisters for 21 years, she was eminently qualified to ask the esteemed Cardinal a few questions.

So we sent her to Menlo Park, where Levada held forth in the cavernous cathedral at St. Patrick's Seminary in Menlo Park. Her report:

I knew I wouldn't get in as Sister Zsa Zsa, so I

went as an Undercover Nun. The good news is I still fit in my black suit pants I bought seven years ago!

The place was packed with reporters, priests and nuns. Levada said nothing of import. But he was fully decked out in a black cassock with red piping. I know first-hand how people react when they see all the trappings, and as far as I could tell, this was all about self-aggrandizement -- Hey! Look at me! I get to vote for the next Pope!

He didn't seem to know much of anything. When he was asked about the sexual abuse scandals, he said "I only know what I read in the newspapers." When he was asked how the election process works, he said, "I haven't done this yet, so I don't know."

When asked if the Pope had done enough about pedophile priests, he described the process and that was it. When asked about women in the church, he got pretty flustered, and insisted that they can't ever be priests. Period.

And then I finally got my turn to ask a question or two.

I started with the top church official in Britain, Cardinal O'Brien, who was just forced

out of his job over allegations that he made inappropriate sexual advances to male seminarians. Does his resignation suggest that the Pope knows he did something wrong? Levada ducked like a champ, but suggested that yeah, maybe the guy did do something improper, and maybe the Pope knew that.

So how about this, I asked: Many uninformed people don't know the difference between pedophile priests and normal homosexuals who just want to get married at City Hall. Can you help us understand that?

Well, the Cardinal was flustered again. He finally managed to state that "we know homosexuality is not predatory. It is sexual activity that ... uh, uh, uh ... does not conform to the ... uh, uh, uh ... the pattern of sex that God has written into ... the kind of male and female who procreate families. ... I think I've answered the question about gay marriage."

I had hoped to get in one more question: As a former Archbishop of San Francisco, I'm sure you are aware of an organization called the Sisters of Perpetual Indulgence. What is your opinion of them, are they a threat, and what steps have you taken to eliminate them? But we were out of time.

TICs. Other members of the 12-member board who make their living in the real estate industry and benefit directly for TICs conversions are Amanda Jones and Brian Heckman. Other bankers or investment managers on the board that benefit from the TIC business are Ashley Lyon and Bob Gain.

Co-Chair Mike Sullivan is a venture capital attorney who created Plan C in 2001 and used it to help then-Sup. Gavin Newsom sell his Care Not Cash homelessness plan and run for mayor. Randy Brasche is in software marketing and got involved in the issue after being frus-

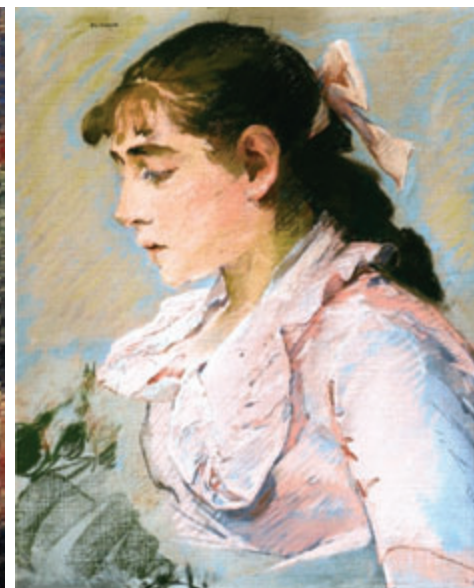
trated with the condo lottery and forming the San Francisco TIC Coalition.

Board member David Fix is the former president of the Small Property Owners of San Francisco -- a virulently anti-rent-control group -- so it's possible that his interest is as much ideological as financial. That may also be the case with Baha Hariri, a principal at A&F Properties and the former political director of the downtown-funded-and-created Committee on Jobs.

Public records show that among the downtown players that fund Plan C, which

was sitting on \$73,872 in the bank as of the start of this year, are the Committee on Jobs, the San Francisco Association of Realtors, Pacific Gas and Electric Co., the San Francisco Apartment Association, Small Property Owners of San Francisco, Shorestein Realty, the San Francisco Chamber of Commerce, and venture capitalist Ron Conway.

So Plan C appears to be little more than Plan A's deceptive effort to push Plan Condo. **(Steven T. Jones)**



MRS. WILSEY'S FINE ART

Wealthy socialite enlists Fine Arts Museums staff to help with her personal art collection

BY REBECCA BOWE
rebecca@sfbg.com

NEWS A little more than a year ago, Therese Chen, director of registration at San Francisco's de Young Museum in Golden Gate Park, sent an email to another staffer concerning "Mrs. Wilsey's new Matisse."

That would be Diane "Dede" Wilsey, the wealthy art collector who is also president of the Board of Trustees of the Fine Arts Museums of San Francisco.

Chen asked Steve Brindmore, then a museum staff member who also runs a personal art crating business, whether he had a crate for the oil painting, which is titled "The Pink Blouse." According to records from Sotheby's New York auction house, the estimated value of this painting is between \$3 and \$4 million.

"The painting is on an A-frame in the Examination Room," Chen wrote. "I'm taking the painting over to Dede on Wednesday ... for [an event], and then it will come back here to the de Young to be crated for Portland around the week of Jan. 23."

The exchange suggests that public museum facilities were being used to store and crate a piece of art from Wilsey's personal collection.

Timestamps show that the exchange happened around 1:30 on a Monday, during museum hours. The correspondence was sent using museum staff email. It's unclear what, if anything, this task had to do with the operations of a public museum. But FAMSF staff clearly handled a painting from the grow-

ing private art collection maintained by Wilsey, a major donor and key FAMSF fundraiser who loves Impressionist paintings and seems to gravitate toward works incorporating the color pink.

Beth Heinrich, a spokesperson for the Portland Art Museum, confirmed to the Guardian that a Matisse titled "The Pink Blouse" was indeed loaned to the museum from a private collection, and placed on display in its Impressionist galleries in February of 2012.

The email exchange between Chen and Brindmore is just one thread in a trove of correspondence, invoices, and other documentation anonymously submitted to the Guardian. Put together, the information shows museum staff being asked, during normal business hours, to handle, photograph, crate or arrange shipments for more than a dozen different pieces from Wilsey's personal art collection in just the past two years. The documentation also shows several examples in which museum employees were directed by Chen to digitally reproduce works from Wilsey's private collection.

It's not uncommon for art collectors to put private pieces in the collection of a museum, nor it is unusual for collectors to lend out art to other museums. And if the de Young received some benefit from its association with Wilsey's art, it wouldn't be surprising (or inappropriate) for the museum to help reproduce or ship it.

On the other hand, if Wilsey is loaning out the pieces on her own,

from her private collection, and using museum resources, it could raise conflicts of interest.

The de Young, for example,



wasn't cosponsoring the Portland exhibit where the Matisse was shown. Since Wilsey just bought the Matisse, it couldn't have been part of the de Young's collection.

There's no indication that it was anything but her personal loan of a valuable painting — facilitated by the staff of a nonprofit that runs a city museum.

Invoices show that some staff

members were paid separately for assisting with Wilsey's art collection, in some cases through independent businesses.

WHO'S IN CHARGE?

The Fine Arts Museums include the de Young and the Legion of Honor. Included as charitable trust departments under the City Charter, they are governed by a 43-member Board of Trustees, which is responsible for appointing a director. Wilsey has presided over the body as board president since the 1990s. The bylaws of the board were recently changed to eliminate term limits for the president, meaning she could stay in the post for as long as her board colleagues want.

The FAMSF has been leaderless since director John Buchanan died in December, 2011.

Though the museums are public institutions, their governance structure is similar to that of a public-private partnership, since a private nonprofit organization called the Corporation of Fine Arts Museums of San Francisco handles museum administration and employs a number of museum staff, including curators and other professionals.

The city contributes some public funding to FAMSF, but the majority of revenue is derived from private sources. Wilsey, a multi-millionaire, contributed \$10 million to the de Young, and spearheaded a 10-year fundraising campaign that culminated in 2005 with more than \$180 million raised to rebuild the museum.

OH THE
GLORY OF IT ALL:
DEDE WILSEY
S.F. EXAMINER FILE
PHOTO BY CINDY
CHEW

The socially connected philanthropist, known for throwing Christmastime bashes that attract a roster of powerful luminaries from government and big business to her Pacific Heights mansion, is often the subject of press reports or gossip surrounding San Francisco high society. Her stepson, Sean Wilsey, famously characterized Wilsey as his "evil stepmother" in his memoir, "Oh, the Glory of It All," which includes an unflattering scene in which she is said to have pinned \$200,000 brooches onto her bathrobe one Christmas morning.

She owns a fair amount of art — and apparently moves it around. In August of 2011, for instance, email threads show that Chen, using her FAMSF email address, contacted Jamil Sabou Samra of Masterpiece International, the shipping company, regarding "Mrs. Wilsey's Degas." Chen wrote: "I brought the Degas to the de Young last week for glazing. It should be ready for Steve to measure for crating any days [sic] now. Are we still looking at August 30, Tuesday, for pick up?" The thread indicates that the painting was destined for the Royal Academy of Arts, in London.

An Internet search shows that the Royal Academy indeed hosted an exhibit titled "Degas and the Ballet," which opened in September of 2011. Press reports highlighting the artwork on display include an image of a Degas credited to "Collection of Diane B. Wilsey."

There is no mention of the de Young or the Fine Arts Museums of

CONTINUES ON PAGE 10 >>

MORALE, MANAGEMENT AND MONEY

Internal problems plague city museums

BY REBECCA BOWE

rebecca@sfbg.com

NEWS The lack of a director at the Fine Arts Museums comes at a time when staff members say morale is low and some key employees have been dismissed.

The agency is still suffering from the fallout of the firing of Lynn Orr, former Curator in Charge of European Art, who was stationed at the Legion of Honor and is widely respected in international art circles.

Orr planted the seed to bring Dutch paintings to the de Young in 2007, when she traveled to Maastricht and had tea with the former chief of collections at Mauritshuis, The Royal Picture Gallery. He'd told her that museum renovations would soon be in the works, so she encouraged him to schedule a tour and add San Francisco to the list of venues. Yet when "Girl with a Pearl Earring: Dutch Paintings from the Mauritshuis" opened at the de Young on January 26, Orr was not invited, she told the Guardian.

"I was told on Tuesday before Thanksgiving at 4:30 in the afternoon that I was terminated immediately, with no prior discussion, no prior warning," Orr explained. When she demanded to know why she was being fired, "they said it was for performance reasons," she recounted. However, "They gave no specific examples."

Orr was employed at the museum for 29 years, and considered it her life's work. Her recent Victorian exhibit had been lauded in Apollo Magazine, an arts publication, and she had brought other celebrated exhibitions to the museum over the years. "The job of curator not just doing exhibitions," she explained. "It's being the steward of the city of San Francisco's public collection." The de Young's European collection, she added, is "one of the most distinguished collections in the country. It generates a huge amount of scholarly research and correspondence. It's an important city asset."

Since June, Orr said, more than half a dozen staff members have been fired from the de Young. Among them "are seasoned professionals who have been with the museum for decades," she explained. While some city employees hold some staff positions at the FAMSF, Orr's employer was COFAM.

An email forwarded to the Guardian showed that the most recent notice of termination was handed down to Bill White, who managed the de Young's Exhibition Design department and worked at the museum for more than three decades. His assistant is also being let go. Reached by phone at the museum on Feb. 21, White told the Guardian he was unable to discuss his pending termination.

Orr said she was deeply affected by the news that two more long-term staff members would no longer be a part of the museum. In the meantime, she has hired an attorney and plans to challenge her own abrupt dismissal. "To fire me after 29 years without any prior notice, having received nothing but very positive feedback regarding my performance during that entire time, and to then refuse to provide me any detail or information about the supposed performance issues," Orr said, "not only seems deceptive and unprofessional — but also affects my professional reputation."

Yet she is heartened by the fact that many have ral-

lied to her defense. "I've heard from almost 100 people directly: Former directors, former colleagues, arts historical and curatorial colleagues all across the country."

In another incident raising serious questions about leadership at FAMSF, records provided to the Guardian show that museum staff were involved in reducing the value of a painting on government forms, apparently to avoid customs payments.

An oil painting was being sent to Paris in September 2012 for authentication, where experts at the Wildenstein Institute would determine whether it was the work of Italian painter Amedeo Modigliani. Its value, originally reported on an accompanying pro forma export invoice at \$500,000, could have risen considerably depending on the results of the evaluation.

At the last minute, however, when the painting was already on a pallet at the airport, museum staff learned that they would be subjected to a nonrefundable customs fee amounting to \$35,000. To resolve the matter, "the decision is to have Maria issue a new Pro Form [sic] Invoice with a value of \$15,000 so that the French customs fee would be lower," Director of Registration Therese Chen wrote in an email to several staff members including Maria Reilly, then a senior registrar. Reilly, another staff member who has since been let go from the museum, balked. "With all due respect, I am quite uncomfortable working with two sets of values for one painting," she responded via email, documentation shows.

Orr, the European exhibits curator, was also included on that thread. "I think \$15,000 is absolutely unacceptable," she wrote in an email in response. When asked during a telephone interview about this email thread, Orr confirmed to the Guardian that the exchange was authentic, and added that she had been overruled.

Ken Garcia, spokesperson for the museums, told us: "For security reasons, we do not disclose information about the value of works in the Fine Art Museums of San Francisco's collection. Although we can't discuss the value of specific works in our collections, we can say that prior to expert authentication, the estimated values of art works naturally fluctuate and may be difficult to determine."

An undated statement sent to the Guardian expressing "points of great concern amongst a broad range of professional staff" at FAMSF suggests that, while no one is prepared to come forward and say so publicly, some employees are unhappy with the way things are going at the museums.

"While recognizing and appreciating the dedication and support of all the Board of Trustees, members of FAMSF staff are alarmed with recent decisions made and the current lack of clear direction of the museums," the statement begins.

It concludes with, "The general morale among staff is at a low point. Many believe that the recent personnel decisions ... will make it difficult to attract the caliber of staff that is needed to move the Museums forward in the coming years."

Garcia declined to discuss personnel issues, citing employee privacy.

There's no evidence that Dede Wilsey had anything whatsoever to do with the dismissals, the morale problems, or the financial issues. But she is the president of the board, and it's happening on her watch. **SFBG**



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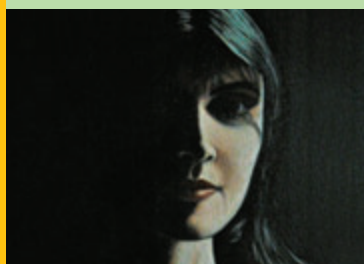
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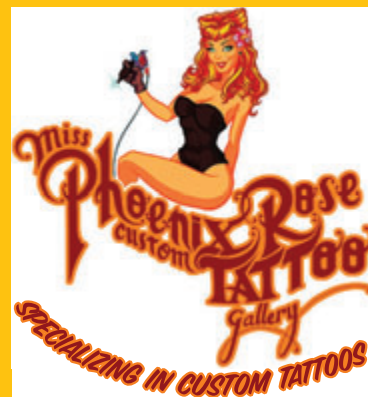
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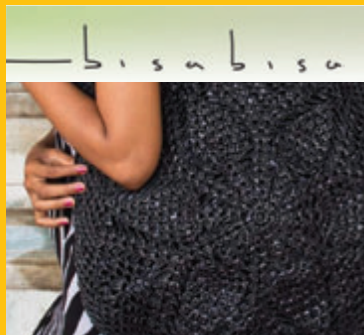


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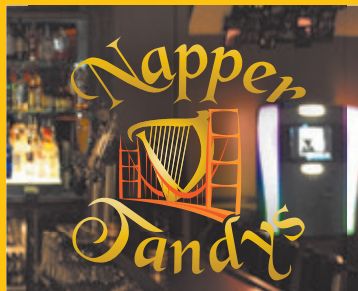
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NEWS

"SUR LA TERRESEA A SEVRES"
BY MARIE BRACQUEMOND



MRS. WILSEY'S FINE ART CONT>>

San Francisco anywhere in the web or press materials discussing the exhibition. Numerous other cooperating museums are identified by name.

When the Guardian reached Samra by phone, she indicated that she was not at liberty to discuss any of Masterpiece International's handling of art shipments.

OFF TO PARIS

In February of 2011, email records show, Chen contacted Brindmore on his FAMSF email regarding a crate for a painting by Jean-Louis Forain that was bound for an exhibition at the Petit Palais, in Paris. The Parisian exhibit was launched in partnership with a Forain exhibit at Dixon Gallery and Gardens in Memphis.

"Dede has a Forain painting that needs to be packed and crated ... The painting is currently in our storage and [FAMSF staff member Steven Correll] knows the exact location," Chen wrote to Brindmore. A few weeks later, Chen provided some special handling instructions for the Forain in an email to Samra, of Masterpiece International, just before it was transported to the airport.

There are established professional standards governing the operations of art museums, and the Guardian phoned several experts to determine whether it's common practice for a member of the Board of Trustees to call upon museum staff members to handle their personal artwork. In response, communications director Dewey Blanton of the American Alliance of Museums highlighted an ethical standard stating, "No individual can use his or her position with the museum for personal gain."

The code of ethics at the Boston Science Museum put it quite clearly: "When Museum of Science Trustees seek staff assistance for personal needs they should not expect that such help will be rendered to an extent greater

than that available to a member of the general public in similar circumstances or with similar needs."

It's unlikely that a member of the general public who wanted to ship artworks would have the staff of the de Young at his or her disposal.

The Guardian telephoned a number believed to be Wilsey's seeking comment, and was greeted with a receptionist who answered with the bright greeting, "Wilsey residence!" After being informed that Wilsey was traveling, we requested comment from her via email, explaining that documentation appeared to show use of museum time to manage her personal art collection. She had not responded by press time.

Ken Garcia, press spokesman for the Museums, told us "there are situations in which the museum facilitates loans to the Corporation of the Fine Arts Museums (COFAM), loans to other museums, and in other ways assists with the care and handling of artworks for private collectors, including trustees when there is significant value to our museum." He added: "The reasons for museum staff to have handled the board president's private art collection reflect standard practice for exhibitions and loans."

He noted: "Reproductions of artworks (2D) are routinely requested by collectors when the loan of a picture conflicts with the lenders need for privacy, represents a potential security issue, or interrupts the continuity of the enjoyment of a collection. FAMSF provides for the photographic reproduction of artworks as an appreciative acknowledgment of the negotiated loan. Mrs. Wilsey has on occasion requested a reproduction be made of a loaned picture but on each occasion has generously assumed responsibility for the associated costs."

Maybe it's all perfectly fine and normal, "standard practice." But there's a lot of it going on, and some is at the very least curious. **SFBG**

THE **G50**: SAN FRANCISCO'S TOP 50 BARS

From splashy dives to upscale classics (and everything in between) — our favorite spots to grab a drink

BY VIRGINIA MILLER
virginia@bayguardian.com

G50 Choosing 50 top bars in this city of ours is no easy feat. Historically one of the groundbreaking drinking towns, in the 1800s we nurtured wild Barbary Coast saloons and Professor Jerry Thomas (the first and ultimate

bartender to elevate and publicize the craft), and were the first to import and bring pisco to fame. American wine, craft beer (Anchor Steam), and craft spirits first entered public consciousness in our region. Breathtaking views, a legacy of boundary-pushing entrepreneurs, avant-garde culture, and a pioneering food movement decades old — how

could we not be a drinking town? Whether you long to hit the town old school like Nick and Nora, play tunes on the jukebox with rounds of beers, taste the latest in cocktail experimentation, compare wine flights, or linger over conversation with friends... SF has something to suit every mood. Out of hundreds, these 50 have set standards, become

beloved favorites, shaped city culture, or just serve a damn good drink.

PS For this list we concentrated specifically on bars (including those at restaurants and hotels), leaving you to judge the cocktails at music venues and dance clubs on their own merits.

15 ROMOLO

North Beach, \$-\$\$\$

Consistently one of SF's best cocktail bars, 15 Romolo commands an uphill alley in North Beach with some of the most balanced and inventive drinks in town. The laidback, dim space (with fab jukebox), reflects pre-Prohibition spirit but isn't obnoxiously theme-y. Many of our city's top bartenders started here, going on to launch other bars. Romolo's brunch — boozy waffle shots! — and food menu rank among the most satisfying bar food in existence. Hello, peanut butter bacon burgers!

15 Romolo, SF. (415) 398-1359, www.15romolo.com

ALEMBIC

Upper Haight, \$-\$\$\$

As Alembic currently faces significant changes (bar manager Daniel Hyatt's exit after nearly seven years, expansion into the Red Vic space next door), time will tell if it remains the iconic bar it has been for the past 7 years. Still serving impeccable New Orleans classic cocktails, Hyatt's unique, forward-thinking cocktails, and underrated, gourmet food, Alembic's spirits collection, particularly American whiskey, has been one of its key strengths since day one.

1725 Haight, SF. (415) 666-0822, www.alembicbar.com

AQ

SoMa, \$\$

AQ's lovely brick-walled, high ceiling restaurant evolves its decor with the season, while the bar changes vintage glassware and bar top: burnt copper for fall, marble in winter. Seasonal cocktail classics are infused with subtle twists while original cocktails are incredibly creative, unusual. The wine list is extensive, heavy on the Loire Valley but offering an international range.

1085 Mission, SF. (415) 341-9000, www.aq-sf.com

AUB ZAM ZAM

Upper Haight, \$

Faded 1930s Arabian Nights theme and legendarily grumpy bartenders have set



this boozy cocktail den apart for decades. This piece of cocktail history birthed countless stories of now deceased Bruno, who would kick people out for ordering a vodka martini — or for any reason that suited him. It's friendlier now, thank goodness. And there's been no upgrades to decor, the jukebox still belts out Tony Bennett and Tom Waits, drinks remain stiff, and there's almost always a seat waiting for you. It's nice knowing just a few places remain averse to change.

1633 Haight, SF. (415) 861-2545

AUNT CHARLIE'S LOUNGE

Tenderloin, \$

Everything you thought about gay bars was wrong — or else exactly right. This wonderfully worn-in, carpeted little cave in the Tenderloin is bursting with character and crazy seasonal decor. Grittily glamorous Hotboxxx Girls drag shows on Friday and Saturday evenings are a must for the too-hip and the just-visiting alike.

133 Turk, SF. (415) 441-2922, www.auntcharlieslounge.com

BAR AGRICOLE

SoMa, \$\$

Good luck getting a bar seat in this ultra-cool, eco-chic bar-restaurant, minimalist yet dramatic under shimmering light installations, serving forward-thinking food. Reserve a table in the front garden, arrive early, or just wait your turn at the bar and you'll be blessed with impeccable rum and rhum agricole cocktails alongside a range of pristinely-executed classics from Thad Vogler and crew.

355 11th St., SF. (415) 355-9400, www.baragricole.com

BENDER'S

Mission, \$

A stalwart favorite of fixie riders, rock mavens, and those weary of fighting for space a Zeitgeist — or hey, folks just looking for a good, stiff drink in a mercifully concept-free atmosphere with room to sit down. Bender's stands out with a tasty beer selection and tater tots and tacos to die for.

806 Van Ness, SF. (415) 824-1800, www.bendersbar.com

BIG

Tenderloin, \$\$\$

Truly tiny under red velvet-draped ceiling, the ironically named Big fills up quickly, but overcrowding is somehow kept at bay, making it, at times, an intimate spot for a cocktail. Though pricey, the menu-less bar is about seeing what house syrups have been made that day (mirepoix, corn?), what spirit you might be in the mood for, and what two talented bartenders can craft on the spot.

761 Post, SF.

THE BIG 4

Nob Hill, \$\$\$

May rumors of the Huntington Hotel's new owners doing away with this fantastic, historic bar — the jewel of Nob Hill — be untrue. For decades, the Big 4, named for the Central Pacific Railroad's "big four" tycoons, has been the archetypal old school bar in a restaurant. Its dark wood setting and fireplace evoking an ur-capitalist gentleman's club and martini lounge set to the nightly, live piano strains of Michael Parsons (Sundays it's Steve Klawiter).

PRICE RANGE KEY:

\$ (cocktails generally under \$10)
\$\$ (cocktails generally \$10-14)
\$\$\$ (cocktails generally \$15 and above)

NOTABLE KEY:

- Noteworthy cocktails
- Extensive or well-curated spirits selection
- Worth drinking here for the atmosphere
- Exceptional wine list
- Exceptional beer list
- Notable food
- Classic, standout dive bar
- An SF staple, standard-setter
- Particularly laid back, good for conversation
- Live music destination

1075 California, SF. (415) 771-1140, www.big4restaurant.com

BIX

Financial District, \$\$

One of the more dazzling dining rooms in town. You enter thick curtains off a downtown alley into Bix's dramatic space — like walking into a Thin Man movie. Live jazz and beautiful Negronis confirm you've entered another, jazzier era, one Bix has faithfully preserved since 1988. Here's to many more decades.


56 Gold, SF. (415) 433-6300, www.bixrestaurant.com

BLACKBIRD

Castro, \$-\$\$\$

The Castro is one of the most social neighborhoods in SF, rife with numerous watering holes and gathering places. But not until Blackbird was there a cocktailian's haven, serving elegant drinks — with a well-curated wine list to match — utilizing house made pistachio orgeat, hibiscus-infused brandy, and

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FOOD + DRINK

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2124 Market, SF. (415) 503-0630, www.blackbirdbar.com

BOURBON AND BRANCH

Tenderloin, \$\$    

Love or hate the new speakeasy bars, Bourbon and Branch, now eight years old, was one of the earliest progenitors of the theme outside of NYC. And despite owner Future Bars' notable other bars (Tradition, Local Edition), B&B remains the best. Rarely is a bar this transporting: ring a doorbell next to an unmarked door and enter the 1920s. This reservations-only hideaway guarantees a seat, a romantic escape for conversation and quality drink. Its bar-within-a-bar, Wilson and Wilson, is likewise one of SF's best, digging even deeper into housemade ingredients and unusual combinations. Consider it *the* impressive place to take out-of-towners for a drink.


501 Jones, SF. (415) 346-1735, www.bourbonandbranch.com

BROKEN RECORD

Excelsior, \$   

This dive in the outer reaches of SF draws whiskey fans from afar. With every chef who sets up shop in Broken Record's back room, kick-ass bar food (Southern BBQ, elevated burgers) results. From pool table to patio, it's everything you want in a dive bar and more, including laid back bartenders, a genuine vibe, and more than 250 whiskeys at reasonable prices.
1166 Geneva, SF. (415) 963-1713, www.facebook.com/brokenrecordsf

CANTINA

Union Square, \$--\$ 

Pioneering South and Central American cocktails, Cantina has been keeping it real for years with refreshing drinks highlighting tequila, mezcal, cachaca, and pisco (owner Duggan McDonnell is also one of the creators of Campo Encanto Pisco). Cantina's basement hosts all kinds of events, a community gathering place.



580 Sutter, SF. (415) 398-0193, www.cantinasf.com

CHURCH KEY

North Beach, \$--\$  

Church Key is a breath of fresh air amid the party bars, classic dives, strip clubs, and cocktail spots of North Beach. With cozy upstairs mezzanine, it's a beer lovers dream of revolving drafts and bottles in an unpretentious setting where one can actually talk with friends.
1402 Grant, SF. (415) 963-1713

CLUB DELUXE

Upper Haight, \$  

Blonde wood walls, black and white tile, red booths, dim lighting — an environment virtually unchanged for decades. These are reasons to love Club Deluxe but supreme is multiple nightly sets of some of the best live jazz in SF, from bossa nova to bebop and blues. You don't come here for the drinks but recent addition of Chef Thomas Martinez offers fantastic food. One can comfortably linger over a

shot of whiskey, jazz, and gourmet plates.
1511 Haight, SF. (415) 552-6949, www.sfclubdeluxe.com

COMSTOCK SALOON

North Beach, \$--\$    

Showcasing SF's Barbary Coast era with vintage ceiling fans, Victorian couch sidling up to a pot belly stove, and the original trough (ahem, to piss in back in the day) lining a dramatic wood bar, "Saloon Keepers" Jeff Hollinger and Jonny Raglin honor the history of Comstock's gorgeous, two-room, 1907 space. It's a memorable a date night and a casual, neighborhood hangout. Whether cozy in a bar booth or at a table in the wainscoted dining room, food from Chef Carlos Espina is as thoughtful as the classic cocktails.

155 Columbus, SF. (415) 617-0071, www.comstocksaloon.com

DOSA


Mission, Fillmore, \$--\$   

Besides serving some of the best upscale South Indian food anywhere, Dosa's two locations also craft a unique cocktail menu unlike any, heavy on Indian spices and flavor profiles, including its own house gin produced by local distiller Old World Spirits: cardamom-rich Blade Gin.

Dosa on Fillmore: 1700 Fillmore, SF. (415) 441-3672

Dosa on Valencia: 995 Valencia, SF. (415) 642-3672, www.dosasf.com

EDINBURGH CASTLE

Tenderloin, \$  

This quintessential SF dive bar has been around for years, akin to classic British pubs, occasionally rowdy, generally low key, ever-ready with a pint. In that spirit, its serves fish and chips in newspaper and facilitates offbeat community with readings, '60s dance club nights, and legendary trivia quizzes.

950 Geary, SF. (415) 885-4074, www.castlenews.com

ELIXIR

Mission, \$--\$ 

When partying or sports-loving crowds descend, the already small bar gets cramped, in a space dating back to 1858. Boasting an impressive whiskey collection, Elixir is run by cocktail pioneer H. Joseph Ehrmann, and talented bar managing duo Shea Shawnsen and Nick DesEnfants. The cocktail menu is a mix of 1800s saloon classics, Elixir favorites like H.'s Celery Cup No. 1, and rotating seasonal drinks.
3200 16th St., SF. (415) 552-1633, www.elixirsf.com

FAT ANGEL

Fillmore, \$--\$   

Part romantic European café, part comfortable neighborhood pub, Fat Angel manages to be dream neighborhood beer and wine bar in one. Above average bar bites, friendly staff, and changing draft beers and wines listed on a large chalkboard under dramatic chandelier ensure you'll want to linger for hours.
1740 O'Farrell, SF. (415) 525-3013 www.fatangelsf.com

GITANE

Financial District, \$\$   

Just about the sexiest bar and setting in the city, Gitane has been strong on spirits collection, wine list, and cocktails from day one, with upscale regional Spanish cuisine making it a real date night.
6 Claude Lane, SF. (415) 788-6686, www.gitanerestaurant.com

HEAVEN'S DOG

SoMa, \$--\$   

Undergoing a significant overhaul, Heaven's Dog showcases the cocktail expertise of one of our great barmen, Erik Adkins. The bar at Asian-influenced Heaven's Dog restaurant has been tended by some of SF's top bartenders, most recently supervised by Ethan Terry (of AQ, 15 Romolo, Comstock). One of the best places for classic Charles H. Baker cocktails anywhere, its latest incarnation will focus on original creations alongside Charles Phan's cuisine (of Slanted Door fame).
1148 Mission, SF. (415) 863-6008, www.heavensdog.com

THE HIDEOUT

Mission, \$ 

Through longtime Mission favorite Dalva is a hidden back room, The Hideout, a getaway for cocktail geeks who disdain pretension. With guest bartending appearances by local and visiting drink masters, bar staff display an adept hand at elegant but never fussy cocktails, shaken or stirred to loud, classic tunes of the '70s and '80s.

3121 16th St., SF. (415) 252-7740

HI TOPS

Castro, \$--\$  

It's a new gay sports bar — a recent shot in Sports Illustrated featuring two men in 49ers jerseys kissing toppled barriers. But why stop there? The vintage '60s gym decor, eclectic atmosphere, and twists on game night bites have upped the sports bar game. And yes, there's a cocktail with Muscle Milk as base.

2247 Market, SF. (415) 551-2500, www.hitopssf.com

HOG & ROCKS

Mission, \$\$  

Hog & Rocks has been a popular watering hole for American whiskey and unfussy cocktails lovers, happy over platters of oysters and ham. Once the bar was commandeered by Michael Lazar consulting with Scott Beattie, it became a special place for bracing cask strength Old Fashioneds, or tall rocks refreshers accented by garden fresh and preserved fruits and herbs. Lazar and Beattie (who also put together the drink menu at the new Hi Lo across the street) have made it a casual yet festive cocktail destination.
3431 19th St., SF. (415) 550-8627, www.hogandrocks.com

HOTEL BIRON

Hayes Valley, \$--\$  

Hotel Biron is an intimate, romantic wine bar drawing people to a nondescript alley near busy Market Street for years, featuring monthly rotating local artists in a candlelit, narrow space. Grab a couch or bistro chair with friends in

FOOD + DRINK

this late night sanctuary for French and Californian wines.
45 Rose, SF. (415) 703-0403,
www.hotelbiron.com

JASPER'S CORNER TAP

Union Square, \$-\$\$  

Need a meet-up location with friends or colleagues near Union Square? One open all day, that'll please the beer geek, the wine lover, the cocktail aficionado? Oh, and that serves reasonably priced, tasty gastropub food? Not too tall an order, since Jasper's came along. Thanks to bar manager Kevin Diedrich, one of our city's great bartenders, some of the most thoughtful, fun cocktails in the city are here.

401 Taylor, SF. (415) 775-7979,
www.jasperscornertap.com

LITTLE SHAMROCK

Inner Sunset, \$ 

Though there's no shortage of Irish pubs in town, Little Shamrock stands out, going strong since 1894. Just off Golden Gate Park, this is garage sale, eclectic comfort expressed in a hodgepodge of couches, chairs, tables, inviting one to linger over Guinness on tap, board games, backgammon, warm fireplace, and free popcorn.

807 Lincoln Way, SF. (415) 661-0060

MAGNOLIA BREWERY

Upper Haight, \$-\$\$  

Operating as a busy gastropub, Magnolia arguably crafts the best local SF beer (not bottled) since 1997. Beermaster and restaurateur, Dave McLean, who also owns Alembic and an upcoming Dogpatch brewery, is behind the world-class brews. Serving cask-conditioned ales long before it was trendy, experimenting in a range of styles and categories, he makes sure there's a beer for everyone. McLean is a key figure in furthering SF and California beers from his roles in the SF Brewers Guild and

Outside Lands' Beer Lands.

1398 Haight, SF. (415) 1398 Haight, SF.
www.magnoliapub.com

MARTUNI'S

Soma, \$\$   

Who doesn't love a piano bar? Characters belt out showtunes in the back of this velvet-draped classic, while spiffy bartenders shake or stir some killer martinis upfront. It's a little bit classy, a little bit seedy, and all San Francisco.

4 Valencia, SF. (415) 241-0205,
martunis.ypguides.net

MAVEN

Lower Haight, \$-\$\$  

Kate Bolton brought a deft hand with cocktails (formed at fine dinging bars like Michael Mina) when she became bar manager at Maven, Lower Haight's best new cocktail outpost. Elegant yet unfussy drinks and an equally strong food menu — with helpful, adventurous beer pairings — make it a winning, all-around stop.

598 Haight, SF. (415) 829-7982.
www.maven-sf.com

MONK'S KETTLE, ABBOT'S CELLAR

Mission, \$-\$\$   

Opened by the same team, these temples to beer feature proper glassware, storing temperatures, and impeccable selections (bottle and draft) of rare beers from around the globe. Both are strong restaurants, whether the always-crowded, gastropub-like Monk's, which has been one of our city's best beer bars for years, or the newer, more upscale Abbot's Cellar.

Monk's: 3141 16th St., SF.
(415) 865-9523, www.monkskettle.com
Abbot's: 742 Valencia, SF.
(415) 626-8700, www.abbotscellar.com

MOSTO

Mission, \$-\$\$  

An agave spirits collection of more than 300 bottles is reason enough to visit Mosto. A generous list of tequila and mezcal cocktails, neighboring Tacolicious restaurant's guac and queso and laid back, urban cantina feel confirm it's a top tequila bar.

741 Valencia, SF. www.mostosf.com

OCCIDENTAL CIGAR BAR

Financial District, \$-\$\$  

Since 2001, cozy Occidental is a rare smoking bar and our pick for top cigar bar. Besides a strong spirits list heavy on the whiskies, its historical connection goes back to the 1860s in the space's former incarnation as the Occidental Hotel, where Professor Jerry Thomas, who helped established bartending as a craft, is purported to have once bartended. Woodcut etchings of his groundbreaking Bon Vivants Companion cocktail book line smoke-tinted walls of the bar where you can bring in your own cigars or choose from the humidor collection.

471 Pine, SF. (415) 834-0485,
www.occidentalcigarclub.com

PRESS CLUB

Downtown, \$\$  

Press Club's subterranean setting right off Market Street downtown is an unusual one. With a vast space in which to find a quiet corner or celebrate with a crowd, consider it the chic lounge of wine bars, serving a changing list of international wines, flights (like "Italy vs. USA"), beers, and bites, featuring monthly vintners and brewers with focused tastings. It's a central, notable place to meet up with out-of-towners and colleagues.

20 Yerba Buena Lane, SF.
(415) 744-5000, www.pressclubsf.com

RANGE

Mission, \$-\$\$  

A drink and dining stalwart from the early days when Brooke Arthur ran the small bar, to current manager Jeff Lyon's touch, which has kept the intimate bar in Range's restaurant on the drink lover's map. Spirit-heavy or seasonal drinks (like an Ojo del Tigre with blood orange and tequila) are delicious and impeccably crafted.

842 Valencia, SF. (415) 282-8283

RICH TABLE

Hayes Valley, \$\$   

Besides being one of the top new restaurants in the city (and country), Rich Table opened with a short but sharp cocktail list showcasing herbs and spirits. Once Jason "Buffalo" LoGrasso was brought on as bar manager, the cocktail list, including unforgettable dessert cocktails, grew, becoming a special drink outpost... if you can snag a seat at the bar.

199 Gough, SF. (415) 355-9085,
www.richtablesf.com

CONTINUES ON PAGE 14 >>

BOURBON AND BRANCH IS *THE* PLACE TO TAKE
OUT-OF-TOWNERS. GUARDIAN PHOTO BY ANNA LATINO



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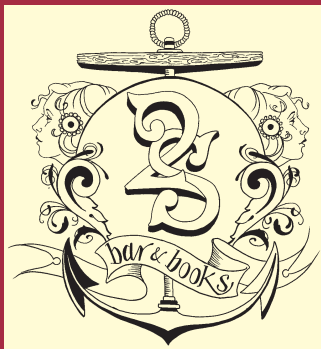
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4100 Geary Blvd (415) 221-7767

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CONT>>

RIO GRANDE

Tenderloin, \$-\$\$ ● ●

From the Bon Vivants, this urban cantina-meets-roadhouse pours cheap, canned beers and skillful cocktails, heavy on tequila and whiskey, under glistening walls and stripper poles. A live music stage and cowhide confirm the roadhouse vibe, while the bar livens up a seedy stretch of Market Street.

1108 Market, SF.

ROYAL CUCKOO

Outer Mission, \$-\$\$ ● ● ●

Dimly lit, sexy Royal Cuckoo is a hodgepodge of mid-century thrift store lamps, paintings, and furniture accented with shades of red. A strong small batch spirits selection and in-house Hammond organ star in a space reminiscent of great New Orleans bars: no cover for excellent live music (all centered around the Hammond). All for the cost of a stiff drink... and there always seems to be a seat.

3202 Mission, SF. (415) 550-8667,
www.royalcuckoo.com

RYE

Tenderloin, \$ ●

With smoking “cage” patio out front and center-of-Tenderloin locale, Rye has been churning out quality cocktails — and some of the city’s best bartenders — long before many current upstarts were even in planning stages. Masterminds Jon Gasparini and Greg Lindgren (who also opened 15 Romolo, Rye on the Road, Rosewood) ensure Rye remains an unpretentious neighborhood hangout serving drinkable cocktails, like that ever-popular basil gimlet.

688 Geary, SF. (415) 474-4448,
www.ryesf.com

SMUGGLER’S COVE

Hayes Valley, \$-\$\$ ● ● ●

This tri-level tropical escape, from owner Martin Cate, launched many a copycat. Smuggler’s Cove upped the game for Tiki bars, with playful reverence to Tiki history and, yes, kitschy décor. The extensive cocktail menu covers everything from pre-Castro Havana to original Don the Beachcomber creations. We’ve traveled to rum bars in other cities who tell us they were inspired to curate their rum collection based on Smuggler’s incredible, 200+ rums in every style and category.

650 Gough, SF. (415) 869-1900,
www.smugglerscovesf.com

SPECS TWELVE ADLER MUSEUM

North Beach, \$ ● ● ●

An ode to SF history filled with colorful locals and eye-popping knickknacks, this dive is an institution tucked away off busy Columbus Ave. For decades, Specs encourages conversation and community with cheap drinks and a warm welcome, treating everyone like regulars.

12 Saroyan Pl., SF. (415) 421-4112

TOMMY’S

Outer Richmond, \$-\$\$ ● ● ●

Since 1965, Tommy’s has stocked the most extensive collection of 100% agave

A TRI-LEVEL TROPICAL TIKI ESCAPE: SMUGGLER’S COVE

GUARDIAN PHOTO BY ANNA LATINO



tequila outside of Mexico. Julio Bermejo, like his father Tommy and mother Elmy before him, stays true to the familial roots of this old school Mexican restaurant, virtually unchanged since the ‘60s. Tommy’s famed classic margarita, dusty, rare bottles of tequila stacked under the bar, Tommy’s Tequila Masters club, a divey-perfect back bar... all explain why Tommy’s is an SF institution. Watch for the release of Julio’s own long-anticipated tequila. There’s only one Tommy’s.

5929 Geary Blvd, SF. (415) 387-4747,
www.tommystequila.com

TORONADO

Lower Haight, \$ ● ● ● ●

One of SF’s best beer bars since it opened more than 20 years ago, Toronado has stayed true to its dive-y roots. Sometimes-gruff bartenders can be overlooked for an ever-impressive selection of dozens of beers on tap from around the globe. Toronado launched a rarity: a Barleywine Festival, featuring over 50 draft barleywines every February. Paired with Rosamunde’s sausages from next door, the killer duo is an SF institution.

547 Haight, SF. (415) 863-2267,
www.toronado.com

TOSCA

North Beach, \$ ● ● ●

What would North Beach be without Tosca? Surviving Prohibition with its “house cappuccinos” (brandy and hot chocolate), Tosca’s Italian-only jukebox and elegantly faded decor have worn the better part of a century with grace. Saved from tragically closing, it will be given new life at the hands of NY chef April Bloomfield. Here’s praying Tosca’s one-of-a-kind space, sacred celebrity back room, and espresso machine remain as is, though food and new-and-improved cocktail menu are predicted to be part of Bloomfield’s take-over.

242 Columbus, SF. (415) 986-9651,
www.toscacafesf.com

TRICK DOG

Mission, \$\$ ● ● ● ●

The new kid on the Mission block feels like it has been around awhile, both from the years anticipating its opening and the crew behind it: SF’s great barmen, The Bon Vivants. Fan through a Pantone color swatch menu of original cocktails, impeccably made, and chow on Chester Watson’s winning food (Peruvian popcorn or Fernet ice cream?) Just get there at early if you want to avoid the crowds. 3010 20th St., SF. (415) 471-2999,
www.trickdogbar.com

TWO SISTERS BAR & BOOKS

Hayes Valley, \$-\$\$ ● ● ● ●

Like the ultimate European neighborhood bar, two actual sisters modeled this spot after all day café-bars from their European travels. Closet-sized and lined with books, there’s always jazz playing on the stereo and a warm greeting. Affordable, homey food is as lovely as the cocktails featuring local and small batch spirits.

579 Hayes, SF. (415) 863-3655,
www.2sistersbarandbooks.com

VESUVIO

North Beach, \$ ● ● ● ●

Beat poet hangout, eclectic mishmash of creaky wood booths, nooks, knick-knacks and colorful personalities, Vesuvio is not so much about the drinks as the character. Just like Tosca and Specs across the street (three completely different vibes), Vesuvio has been around for decades, drawing longtimers and tourists alike. It maintains a bar personality all its own, a historical landmark that remains alive and vibrant today.

255 Columbus, SF. (415) 362-3370
www.vesuvio.com

ZEITGEIST

Mission, \$ ● ● ● ●

Service can be downright gruff. Lines can snake down the block. Just to enter a biker-friendly dive mobbed with bike messengers, black-clad rockers, and

scruffy hipsters? Hell, yes. The punk-spirited biergarten out back is one of SF’s legendary gathering places where locals and visitors alike assemble around communal picnic tables over Bloody Marys, basic burgers, brats, and beers.

199 Valencia, SF. (415) 255-7505,
www.zeitgeistsf.com

HONORABLE MENTIONS

- **83 Proof**, SoMa
- **Abbey Tavern**, Inner Richmond
- **Bar 888**, SoMa
- **Barrel Room**, Union Square
- **Barrique**, Financial District
- **Beretta**, Mission
- **Casanova**, Mission
- **City Vine**, Financial District
- **Connecticut Yankee**, Potrero Hill
- **Green’s Sports Bar**, Russian Hill
- **Harry Denton’s**, Union Square
- **Horseshoe Tavern**, Marina
- **Iron & Gold**, Bernal Heights
- **La Mar**, Embarcadero
- **La Trappe**, North Beach
- **Li Po**, Chinatown
- **Napper Tandy**, Mission
- **Noc Noc**, Lower Haight
- **Nopa**, Western Addition
- **Pause Wine Bar**, Hayes Valley
- **Pisco Latin Lounge**, Mission
- **Riptide**, Outer Sunset
- **Rock Bar**, Outer Mission
- **Quince**, Financial District
- **Slanted Door**, Embarcadero
- **St. Vincent**, Mission
- **The Page**, Lower Haight
- **Tony Nik’s**, North Beach
- **Upcider**, Polk Gulch
- **Yield Wine Bar**, Dogpatch

EAST BAY TOP 10

- **Forbidden Island**
- **Honor Kitchen & Cocktails**
- **Prizefighter**
- **New Easy**
- **Bar Three Fifty-Five**
- **Heinold’s First & Last Chance Saloon**
- **The Trappist**
- **Beer Revolution**
- **Hotsty Totsy**
- **Flora**

SFBG

WEDNESDAY 2/27

LISA FAGAN AND ALISON WILLIAMS

At the Garage, you get to see a lot of choreography in progress, which is a pleasure in itself because you can imagine what the final prod-



uct might be like. Not this time. Lisa Fagan and Alison Williams — friends and colleagues, who first met during that hotbed of incubation, ODC's Pilot Programs — are offering finished work. The evening, about an hour of choreography, comes with a bonus. Fagan calls her trio, *Full Grown Baby Lemon*, "a dance work of fiction," and it has a definitely odd set of characters. Williams' *Edit* promises to be rollicking duet between pop and geology. That's where the bonus comes in. Her music will be live and includes an after-performance dance party where you can dive into dubstep. (Rita Felciano)

8pm, \$10-\$20

Garage
715 Bryant, SF
www.brownpapertickets.com

WEDNESDAY 2/27

FRESH AND ONLYS

Noise Pop borrows its name from a mid-1980s genre that merges contradictions. Noise is edgy and grit-



ty; pop is sunny and easily digestible. The Fresh and Onlys, a San Francisco band that has taken off since its '08 formation, represents a '13 incarnation of these oppositions. In "20 Days and 20 Nights," the opener of last fall's *Long Slow Dance*, "I cry" repeats over and over against bright harmonies and an upbeat piano hook, leaving the



OTHER MINDS 18
SEE THURSDAY/28

listener to bop along to the singer's misery. It is an intriguing sensation caused by the balanced mix of grit and sunshine that continues throughout the vibrant album. The band invites you to bop along to its Noise Pop contradictions at Bottom of the Hill. (Laura Kerry)

With R. Stevie Moore, Plateaus, Burnt Ones

8pm, \$14

Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

CEREMONY
SEE WEDNESDAY/27



WEDNESDAY 2/27

CEREMONY

Through the progression of its three studio albums, Rohnert Park's Ceremony has evolved from unbridled, no-nonsense bursts of hardcore punk to a more slow-burning and equally devastating aggression. While it's certainly not unusual for punk bands to shine on stage rather than on recordings, Ceremony's live show takes the cake. Vocalist Ross Farrar is reminiscent of Ian Curtis as he lurches, jerks, and occasion-

ally collapses across the stage, moaning, howling, and screeching as guitarist Anthony Anzaldo and bassist Andy Nelson leap and high-kick around him. The result is a cacophonous and tightly-coiled energy that is deliciously cathartic and at times transcendent in the pissed-off way only a punk band from the suburbs can produce. (Haley Zaremba)

With Terry Malts, Comadre, Perfect Ruin, Synthetic ID

8pm, \$12

Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

THURSDAY 2/28

OTHER MINDS 18

Noise Pop isn't the only contemporary music and art festival rolling into town this week.

Other Minds, an annual event that invites composers and artists to share their avant-garde work, launches its 18th year on Thursday with performances of music from far-away places such as Denmark and India. Each of the three nights includes a panel discussion and a performance to fully engage the world of music outside the mainstream. Don't come to Other Minds expecting the same finger-snapping tunes as the other festival in town; do come to hear some innovative music and to learn something along the way. (Kerry)

Through Sat/2, 7pm, \$30-\$115 (festival pass)

Jewish Community Center
3200 California, SF
(415) 292-1200
www.otherminds.org

THURSDAY 2/28

PUNK IN AFRICA

How much do you know about origins of global underground punk scenes? Beyond the live shows, Noise Pop always shows a handful of creative takes on the usual music doc; *Punk in Africa* is no exception. It explores a too-infrequently examined continent's aggressive punk roots, from "the underground rock music of early 1970s Johannesburg, the first multi-racial punk bands formed in the wake of the Soweto Uprising and the militant anti-apartheid hardcore and post-punk bands of the '80s to the rise of celebratory African-inspired ska bands,

which sprang up from Cape Town to Maputo in the democratic era of the '90s." It also spotlights current acts battling political bombs with explosive lyrics and pounding drumbeats in Zimbabwe and South Africa. (Emily Savage)

7pm, \$10

Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.atasite.org

FRIDAY 3/1

PETER

Following last November's potent *For the Love of Emptiness* (danced by Jorge De Hoyos), San Francisco-based choreographer Sara Shelton Mann presents the second solo in her fascinating "Eye of Leo Series." *Peter* reteams the long esteemed, ever-searching Mann with video-light



designer David Slaza, joined by composer Robbie Beahrs and performer Jesse Hewit (pictured). In these highly dynamic collaborations, Mann is wont to hover on the fringes, interacting variously with the performance space. "I open the ground and track it as a guide and follow the progress of the terrain chosen by the individual," explains Mann. "Some chose the difficult path, some chose the surreal dream of extinction, some the practice of perfection. . . . I have chosen and I do not choose. People find me. I have become a hermit in a cage and those who find me have to find the key to the door." (Robert Avila)

Through Sat/2, 8pm, \$15
Joe Goode Annex
499 Alabama, SF
www.brownpapertickets.com
www.sarasheltonmann.org
CONTINUES ON PAGE 16 >>

CONT>>

FRIDAY 3/1

SHIH CHIEH HUANG: SYNTHETIC SEDUCTION

If a work of art had a spirit soundtrack, what would it be? Considering the use of industrial materials such as plastic bags, electrical sensors, and colored lights, one would expect Shih Chieh Huang's installations to play to the the robotic pop of Daft Punk. Past pieces, though, including one at the National Museum of Natural History, achieve an organic quality that recalls the sound of being submerged in water. Continuing to explore the creation of technological landscapes while engaging in the theme of psychedelia, the artist's Yerba Buena Center for the Arts installation conjures the image of a Jimi Hendrix solo played backwards over a heart monitor. Huang's art certainly dances to the beat of its own drummer. (Kerry)

Through June 30

Noon, \$10

Yerba Buena Center for the Arts

(415) 978-2700

www.ybca.org

SATURDAY 3/2

"VOICES OF AFGHANISTAN"

Ustad Farida Mahwash and Homayoun Sakhi — both legends in their own right — will return to Cal Performances tonight (for the first time in two years) for a pleasant *and* educational evening of live traditional and contemporary Afghan music. Mahwash, a popular vocalist in her home country known as "the voice of Afghanistan," will sing over rubāb



virtuoso Sakhi and his ensemble in Wheeler Auditorium. The Sakhi Ensemble is a quartet employing instruments such as the harmonium, tula, doyra, tabla, and Sakhi's rubāb — a lute-like instrument played with a bow that's one of



SHIH CHIEH HUANG: SYNTHETIC SEDUCTION SEE FRIDAY/1

Afghanistan's national instruments; it's likely the sound you imagine when you think of mesmerizing Middle Eastern music. (Savage)

8pm, \$36

Wheeler Auditorium, UC Berkeley Campus
Bancroft Way at Telegraph, Berk.

(510) 642-9988

www.calperformances.org

SATURDAY 3/2

SONNY AND THE SUNSETS

San Francisco's Sonny Smith has already done more in the past few years than most of us will accomplish in our lifetime. The singer-songwriter-illustrator-playwright has more side projects than Jack White and a seemingly bottomless reserve of creative energy. In 2010, Smith released 200 songs at once that he had recorded for his 100 Records exhibition, and instead of swearing off music for a period like an exhausted person might, he soon began writing the next Sunsets album, worked on *100 Records: Vol. 3* (released this January) and began planning another exhibition, basing songs off protest signs. This project, tentatively titled "Protest Factory," is still gestating, but last year saw the release of the Sunsets' third full-length album, which carried on Smith's tradition of engag-



SONNY AND THE SUNSETS SEE SATURDAY/2

ing narrative lyrics, though with a surprisingly fantastic country twist. (Zaremba)

With Magic Trick, Cool Ghouls, Dune Rats
9pm, \$12

Bottom of the Hill
1233 17th St., SF

(415) 626-4455

www.bottomofthehill.com

SUNDAY 3/3

"BALBOA BIRTHDAY BASH"

San Francisco is all about celebrating the newest, hottest place — that pizza restaurant where

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4 and 7pm, \$10

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SUNDAY 3/3

"TOM FEST" BENEFIT FOR TOM MALLON

While he may not be a household name, Tom Mallon had a huge influence and impact on the San Francisco music scene, beginning the mid-1970s. As a musician, Mallon has performed with American Music Club and Toiling Midgets among others, and as a producer and engineer, he provided acts with low-cost studio time and guidance that helped document the work of countless artists. A host of musicians he has worked with over the years are performing tonight at "TomFest," a special tribute and benefit concert for Mallon and his family (along with the SF Brain Tumor Support Group at UCSF), including Chuck Prophet, Toiling Midgets, Fright Wig, Penelope Houston, Ugly Stick, Peter Case, members of American Music Club, and many more. (Sean McCourt)

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PROJECT B. DANCERS NORMA FONG AND KATHERINE WELLS (LEFT); *ANALOG*'S LUKE TAYLOR AND MEGAN WRIGHT

GAME ON

Emerging choreographers Katharine Hawthorne and Tanya Bello offer auspicious premieres



BY RITA FELCIANO
arts@sfbg.com

Katharine Hawthorne graduated from college with degrees in physics and dance. On February 22, its opening night at the Joe Goode Annex, you could not possibly miss *Analog's* dual pedigree. This startlingly intense quintet opened on the quietest of notes but built its trajectory like a smoldering volcano that finally erupted into a threatening destructive force.

A 19th century illustration of a mechanical hand, against which Katherine Disenhof wiggled her fingers, set the tone. Those tiny live gestures led other dancers (Hawthorne, Jesse Chin, Luke Taylor, and Megan Wright) to use their arms in almost machine-like ways, as if to demonstrate speed, direction, level, and space. Movements changed with sharp angles, trajectories were linear, and collisions avoided. Dancers also

But more and more the movements' relentless and increasing intensity began to look like threats to the dancers' well being. Several times I thought Chin was about to collapse though touches and hand-holds seemed to suggest temporary respite. Yet *Analog* resembled a nightmarish *perpetuum mobile* until finally the clock began to slow everything down. We were left with darkness descending on the two dancers left. I couldn't decide whether that meant peace or the ultimate catastrophe.

GamesWePlay(ed) consisted of a number of distinct episodes which included versions of tag, races,

Though the work was not particularly fresh in terms of the vocabulary used, Bello showed an already impressive control in the way she used the dancers on stage. The choreography — from solos to septets — flowed and dissolved with almost filmic quality. A mirroring duet opened up into a group, losing its architecture but gaining breath. Two dancers approaching each other from opposite corners became a double duet. But the piece also had its moments of (ballet?) humor when Fong released a quartet of shadowing women from their monotonous tasks. At another point dancers flopped over received a magic touch to blossom again like those eternal flowers in the *Nutcracker*.

Performing on the same program was Karen Reedy Dance from Washington, D.C. Reedy's *Sleepwalking* (2008) was a beautifully danced septet, a work that gently yet penetratingly considered what makes us panic and silently scream at night. **SFBG**



18 SAN FRANCISCO BAY GUARDIAN



THE NANOSUIT MAKES THE MAN: *CRYSIS 3*

COURTESY OF CRYTEK/ELECTRONIC ARTS

THREEQUEL BLUES

Impressive graphics can't save the too-familiar 'Crysis 3'

BY PETER GALVIN
arts@sfbg.com

GAMER *Crysis 3* (Crytek/Electronic Arts; PC, PS3, Xbox 360) is a very familiar experience, and not just for players versed in the story and mechanics of the *Crysis* series. If you've played a futuristic shooter in the past 10 years, you've seen everything *Crysis 3* has to offer: a hodgepodge of sci-fi clichés, stealth combat, and big alien guns. It's an exercise in déjà vu that leaves little in the way of a lasting impression, but it's a *really good-looking* hodgepodge.

After its moderately successful 2011 home console debut, developer Crytek set out to expand upon *Crysis 2* and — to hear the company tell it — it began with the story. Twenty-four years after the events of *Crysis 2*, Prophet, the last of the original *Crysis* supersoldiers, infiltrates a post-apocalypse New York City on the hunt for a big bad alien. Half rubble, half jungle, NYC survives within its own ecosystem, thanks to a giant overhead dome controlled by evil corporation CELL.

Prophet himself might as well be a walking cardboard box, but *Crysis* finally achieves an emotional core in his soldier companion, Psycho, who struggles to deal with the loss of his own super-powered nanosuit. Unfortunately, attempts to wrangle a complicated story into something subtle and meaningful means tossing aside *Crysis'* rich mythos in favor of highlighting character moments that frequently lack context.

So, scrap the drama, let's talk

about how *Crysis 3* boasts some of the finest graphics of this generation — especially on PC. Skyboxes are mighty impressive and incidental animations such as swaying grass, smoke, and fire promote the apocalyptic atmosphere. On consoles, the game sets a similar benchmark but it's one that often reveals how near we are to the end of the road for this hardware. Similar to seeing *The Hobbit: An Unexpected Journey* (2012) in high-frame rate, the studio's ambition sometimes exposes flaws and behind-the-scenes trickery that players would otherwise ignore.

Juggling between Prophet's nanosuit camouflage and his armor powers allows players to choose the kind of combat experience they want, and the ruins of New York allow the freedom to tackle objectives using any number of methods. It's a nice turn on the traditional run-and-gun format to be given the freedom to move about the environment in any way you choose, but objectives ultimately boil down to moving from point A to point B anyway. If you like the mechanics but find the structure limiting, try multiplayer, where managing stealth and shield adds considerable depth to the traditional death-match game.

Crysis 3 pushes the visual boundaries of first-person shooter, but a \$60 game can't be propped up on graphics alone. If you're into shooting your friends online, *Crysis* offers a solid alternative to self-serious war games. The rest of the adventure is too often a tech-demo sandbox with no compelling reason for you to explore it. **SFBG**

Tofu and Whiskey

Our weekly music column explores every drunken corner of the San Francisco music scene, finding scenes within scenes, from soft (tofu) acoustic folk to hard (whiskey) thrashy punk, and everything in between.

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ARTS + CULTURE: MUSIC

A LIFETIME OF LOVE FOR LEONARD COHEN.

PHOTO BY M.J. KIM



I'M YOUR FAN
When Leonard Cohen comes around, an orgy of admiration follows

BY NICOLE GLUCKSTERN
arts@sfbg.com

MUSIC Like most love affairs, there was little indication on our first encounter that it would turn into a lifelong infatuation. I was 17, methodically singing my way through a book of folk tunes, one of which was his first real hit, “Suzanne”. Though I admired it for its lyrical content, it weighed heavy on my range, and I soon moved on to other songs.

When I stumbled across him again, years later, it was as if we had never met. He was older, rougher, seemingly more jaded. His brutal ode “The Future” was dominating the indie-radio airwaves, hot on the heels of its appearance in Oliver Stone’s bombastic *Natural Born Killers*. When my then-roomie confessed a fondness for his music, it turned that single song on the radio into a sort of clarion call — the key, perhaps, to winning my flatmate’s frustratingly platonic heart. From that time, Leonard Cohen became a constant presence in my life, hovering at the periphery of countless triumphs, challenges, and betrayals, a companionship of almost 20 years that has spanned the globe, and almost every kind of circumstance.

There’s no one song or phase of Cohen’s music that seems to universally predicate the shift from uninitiated or fair-weather fan to true believer. For some it is the Cohen of the 1960s, whose laborious finger-picking and reedy, untrained voice lent equal gravitas to meticulously-plotted stories of resistance fighters and blowjobs, transcendence and squalor. For others it’s the synth-infused litanies to the naked body and the painful futility of the excess of the ‘80s, or the flintier, world-

weary renegade poised for flight of the early ‘90s. Even the most contemporary of Cohen’s “masks,” the “lazy bastard in a suit,” currently rides a wave of almost unprecedented popularity, particularly in the US where he has mostly languished on the fringes of recognition until the last few years.

Underpinned by the spare minimalism of poetry written by a man for whom silence has played a pivotal role as much as language has (including a five-year long retreat at the Mt. Baldy Zen Center), his 2012 album *Old Ideas* brims over with themes that have appeared in almost every Cohen album over the last 40 years — bittersweet entanglement, elevation of the spirit, the struggles of the flesh — and marks a decided turning point in Cohen’s life, both personal and professional. An old Zen master of the music business arguably at the height of his powers: depression vanquished and horizons expanding exponentially.

Local author, rock journalist, and Leonard Cohen biographer (*I’m Your Man*, Ecco, 2012), Sylvie Simmons had her first encounter with Cohen in her adolescence as well, but for her the attraction was more immediate.

“The day I hit puberty was the day I heard my first Leonard Cohen record,” she confides over the phone when I call to get her side of her most famous subject. And though “it was outside my usual taste,” she found herself listening to his songs again and again, even today. Now deeply immersed in her own exhaustive world book tour, she’s even found a new thing to be impressed by: Cohen’s unflinching dedication to the road. “He’s got the kind of schedule that would kill an 18-year-old,” she says with a

laugh. “He’s definitely a better man than I!”

Seeing Leonard Cohen perform at the Montreal Jazz Festival in ‘08, after years of worshiping from afar, will always remain one of my most luminous memories. The prodigal son gone good, working the hometown crowd for an epic three-and-a-half hours, holding his hat over his heart as we applauded each song until our hands were sore, bowing his head humbly again and again, prophet as fellow supplicant. By a twist of good fortune, I managed to see him twice more on that tour — in Oakland and in Paris — and each time, though the controlled orchestration of the event revealed itself more and more, so did the sense of sheer joy emanating from both the stage and the audience, an orgy of admiration, and, a real rarity in the business, of gratitude.

Simmons has an explanation for this gracious humility as well. “He just loves life on the road,” Simmons explains. “He told me it was wonderful...for a man my age to have a feeling of full employment.” I rather suspect that this weekend’s events will be just as wonderful for us as they will be for him. Thank you, Leonard Cohen, for being our man. **SFBG**

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JUST CHILL

On the cusp of headlining Noise Pop slots, Toro Y Moi releases an album equally inspired by J Dilla and his new Bay Area home

BY GEORGE MCINTIRE
arts@sfbg.com

MUSIC Four years ago, in the waning days of the aughts, the befuddling adlib term “chillwave” forged in the throes of the blogosphere, and accompanied nearly every story about acts like Neon Indian, Washed Out, and Toro Y Moi. For the uninitiated, chillwave is a cheap slap-on label used to describe grainy, dancey, lo-fi, 1980s inspired music, and most importantly is a disservice to any band associated with it. Luckily for music writers and listeners alike, this term has died a relatively swift death.

Toro Y Moi, the one-man bedroom project of Chaz Bundick, has exponentially progressed since the chillwave era, in addition to his relocation to Berkeley in August 2011. Bundick is currently on a sold-out tour with his live band and will headline two sold-out Noise Pop shows at the Independent this weekend.

His latest LP, *Anything In Return*, which came out last month on Carpark Records and was recorded in full in the Bay Area, is a fruitful expansion beyond his earlier albums *Causers of This* and *Underneath the Pine*, and a shining foray into experimental styles and sounds.

Anything In Return marks an ambitious departure from anything Bundick has done in the past; Bundick describes it to me as a “bigger sounding album, more accessible and poppy.” The result is a fluent and delicate fabrication of funk grooviness, R&B introspection, and swirling pop melodies. The success — and more importantly, the ethos of the effort — is highly indebted to the late sacrosanct hip-hop producer J Dilla. If *Anything in Return* signifies a reinvention of Toro Y Moi, then J Dilla and his “try anything, do anything” mantra are its guiding light.

Such a transformation can be daunting to some, but as Bundick notes during our phone call, Dilla

“makes everything seem like it’s alright to try.” One of the few Dilla tributes outside of the Paid Dues and Rock the Bells festivals.

Though maturation and cheer remain central themes in terms of sound side of things, *Anything in Return* is loaded with confessions about Bundick grappling with his relationship and the strain the life of a touring musician has placed on it. The gripes are most poignant on tracks like “Cola” and “Say That,” where he laments the state of flux his and his girlfriend’s different lives have placed on their relationship and the resulting insecurities that arise from such limbo.

His new life in the Bay Area — he moved out here from his hometown of Columbia, South Carolina because his girlfriend enrolled in a grad program at Cal. — is expectedly represented in *Anything in Return*’s character and aural makeup.

One of the first and last things heard on the opening track “Harm in Change” is the crisp noise of a BART train accelerating as it leaves a station — most likely one of the three Berkeley stations.

So far Bundick has fluidly adjusted to life in Berkeley and in the Bay Area in general and signals his health as the biggest benefactor of his relocation. Coming from BBQ-laden South Carolina, the recent vegetarian convert is grateful for the Bay Area’s wealth of veggie options; in a recent interview with SFStation, he listed the revered Berkeley institution Cheese Board Pizza as his favorite food joint. And like pretty much anyone who moves here, he’s been biking, busing, and BARTing more and more. **SFBG**

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ARTS + CULTURE: FILM

IT'S GOOD TO BE BAD: DOROTHY MACKAILL
IN *SAFE IN HELL* (1931)

IF YOU'RE NASTY

Exotic terrors and fast women abound in the Roxie's latest 'pre-Code' series

BY DENNIS HARVEY
arts@sfbg.com

FILM The current hand-wringing over whether an irresponsible entertainment industry corrupts our youth is notable for being such a blatant diversionary tactic by gun-control foes — their argument being a little beside the point, of course, since incidents are rather few of people being shot dead by a copy of *Grand Theft Auto* or a *Saw* flick.

The case against Hollywood as corruptor of morality and youth is otherwise nothing new. On several occasions outrage has risen enough to actually force changes (however modest or temporary), such as when unprecedented late-1960s levels of violent and sexual content instigated the creation of the current MPAA ratings system, now considered wildly out-of date.

But the biggest such fracas reached its zenith with the 1934 enforcement of the Production Code, which levied drastic new limitations on screen content. It introduced a bland new era, and orphaned the one just past — the one we've come to celebrate as "pre-Code," and which is back once again in Elliot Lavine's latest Roxie series, the week-long "Hollywood Before the Code: Deeper, Darker, Nastier!"

Hollywood had already been building — rightly or wrongly — a rep as the "modern Sodom" for some time. High-profile scandals during the silent era involving drug abuse, wrongful death, and unsavory sexual revelations prompted many a pulpit denunciation. When sound arrived, old talent was replaced by new imports from "blue" Broadway, where racy patter was de rigueur; so once the movies learned to talk, they quickly learned to talk ... well, unclear, if not exactly legally dirty.

The Depression had brought harsh new social realities, and while audiences craved escapism, they didn't mind if it was also vicariously rude and raw. (At least urban ones did — rural patrons had more conservative tastes, and in an era well



before "wide" simultaneous openings on umpteen screens, the studios provided selective product accordingly.)

Violence was indeed a major issue: The original "gangster" cycle kicked off by *The Public Enemy* (1931), *Little Caesar* (1931), and *Scarface* (1932) horrified many, with mayhem that barely registers by today's standards censored on a state-by-state basis. But the main thing was allegedly pervasive and pernicious "smut," as represented by everything from Betty Boop's skirt length to the average prude's Satanic Majesty Herself, Mae West. (The Code's impact could be most directly measured in the speed with which a toned-down and thus nearly irrelevant West went from box-office titan to has been.)

In the brave new world of the Code, such threats to national sanity went away because sex no longer existed. Even married couples were to be depicted as having separate double beds, one spouse keeping always keeping a foot on the floor during any kisses (of less than three seconds in duration) in their vicinity.

But on the pre-Code screen, everybody was doing everybody, often for sweet cold cash — though of course the world's oldest profession was never exactly named. This latest Roxie series features plenty of its practitioners, dames at once hard-boiled and over-easy but ready to go soft for an upstanding guy. The most famous is dubiously employed Marlene Dietrich in von Sternberg's 1932 exotica masterpiece *Shanghai Express*, wherein she husks "It took more than one man to change my name to Shanghai Lily." Then there's Miriam Hopkins as Ivy the barmaid in Rouben Mamoulian's classic *Dr. Jekyll & Mr. Hyde* (1931), with Frederic March in the lead role(s).

Most of the current program's titles are variably obscure ones with glittering Golden Age stars in scenarios that further tarnish legally

challenged ladies before romance buffs them shiny again — most in "four hanky" soap operas targeted toward a working-class female audience later represented by Mia Farrow in *The Purple Rose of Cairo* (1985). Paramount's glossy 1933 *Torch Song* has the next year's Best Actress Oscar winner (for *It Happened One Night*), Claudette Colbert, as a nice girl turned dirty-blues chanteuse. Further down the totem pole, there's pre-screwball Carole Lombard as the heroine of *Virtue* (1932), introduced while being escorted out of New York by the vice squad. Her past won't quit her when she redeems herself via marriage to cynical cabbie Pat O'Brien. It's an archetypal pre-Code rediscovery, no doubt thrown together at the time yet wonderfully snappy, saucy, and even poignant now.

Its themes are taken even further by films set in the era's reliably lawless "tropical" locales, fictive or otherwise. Nothing's quite so filthy by implication as brief near-star ("The Girl with the Naughty Twinkle in Her Eye!") Dorothy Mackaill's 1931 William Wellman-directed *Safe in Hell*, wherein she's the runaway good-time-girl "only white woman on the island." Save perhaps 1934's pre-Code last huzzah *Black Moon*, a voodoo pot-boiler that puts King Kong's girlfriend Fay Wray in yea worse peril.

Other notable highlights include *Waterloo Bridge*, the rarely-revived 1931 first version of Robert Sherwood's play by Frankenstein director James Whale; quasi-Sapphic, proto-*Petrified Forest* melodrama *Heat Lightning* (1934); and a tribute to staple Hollywood character actor Lyle Talbot, whose author daughter Margaret will appear before screenings March 7. **SFBG**

"HOLLYWOOD BEFORE THE CODE: DEEPER, DARKIER, NASTIER!"

March 1-7, \$11 (double and triple features)

Roxie Theater
3117 16th St. SF
www.roxie.com

AMERICAN HORROR STORY

Hypnotic hybrid doc 'The Jeffrey Dahmer Files'

BY CHERYL EDDY
cheryl@sfbg.com

FILM "Go look in the refrigerator." Normally, that's not a particularly sinister phrase. But if the fridge in question happens to be sitting in Jeffrey Dahmer's Milwaukee kitchen, circa 1991, it contains the following: a box of Arm & Hammer, condiments (mustard, ketchup, steak sauce), and a freshly severed human head.

With details like that, there's no wonder the Dahmer case continues to fascinate, 22 years after his capture (and 19 years after he was bludgeoned to death by a fellow inmate). Chris James Thompson's *The Jeffrey Dahmer Files*, a documentary with narrative re-enactments, is savvy to the fact that lurid outrageousness never gets old. It also plays off the contrast between Dahmer's gruesome crimes and his seemingly mild-mannered personality.

And thankfully, these aren't cheesy, *America's Most Wanted*-style re-enactments. We see Jeffrey (Andrew Swant) going about a mix of mundane and fraught-with-meaning tasks: being fitted for new glasses, eating a hamburger, shopping for 10-gallon drums, and buying way more bleach than one man could possibly ever need. We never see him kill, though we do witness him entering a hotel with another young man — and leaving with a suspiciously heavy suitcase. Swant isn't a dead ringer for Dahmer, but he has the same "serial killers look like everybody else" quality. It's unsettling, and goes a long way toward explaining why, as real-life Dahmer neighbor Pamela Bass recalls here, the Jeff she knew ("kinda friendly, but introverted," Bass says) hardly seemed like a murdering cannibal.

But Wisconsin's most passionate body-part hoarder (since Ed Gein, anyway) was 100 percent authentic, a fact made abundantly clear to the homicide detective assigned to the case, Pat Kennedy (who made that stomach-turning fridge peek), and medical examiner Dr. Jeffrey Jentzen, tasked with identifying

Dahmer's torn-asunder victims. "We were dismantling someone's museum," Jentzen remembers of the crime scene, a tidy one-bedroom in a rough part of town where, months earlier, flippant cops had ushered a dazed teenager back into Dahmer's clutches, believing his tale that the younger man had stormed out after a domestic spat. Oops.

Since Dahmer is dead and his crimes have been well-documented elsewhere, *Files* does well to concentrate on people whose lives have been forever changed by the case. Though Kennedy and Jentzen offer compelling interviews, Bass' participation is key; unlike the two men, who've no doubt told their stories dozens of times before, her emotions still feel raw.

She speaks about getting to know her across-the-hall neighbor — he stood out for being the only white guy living in the Oxford Apartments, a fact made more notable when it was revealed he killed mostly men of color, many of whom were also gay. (As his victims' families would no doubt agree, if Dahmer'd had a taste for rich white girls, his story would certainly have played out differently.)

Not only did Bass have to deal with the revelation that she'd been living next to a killer, she found herself surrounded by a media circus, harassed by gawkers, and blamed by strangers for "not doing anything." Even after she'd moved — the entire apartment building was torn down — the stigma of having been Dahmer's neighbor lingered.

Kind of like the killer's own notoriety. Speaking of, the Akron, Ohio house where Jeffrey Dahmer grew up (and committed his first murder) has been on the market for six months. Refrigerator included. **SFBG**

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**SWANT
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GIVING CONSENT TO CAPITALISM

The week in sex events, plus a porn-friendly discussion

BY CAITLIN DONOHUE
caitlin@sfbg.com

SEX “BDSM so quickly and easily gets painted with a broad brush,” said porn performer and author (her piece this week on Jezebel, “How I Became a Feminist Porn Star” is not to be missed) Dylan Ryan.

I’d called her in the wake of last week’s SF Weekly cover story (“Gag Order,” 2/20/13), which included some healthy critiques of Kink.com, the local porn company often held up as the standard when it comes to shooting kinky sex.

The piece also included testimony that was run without being fact-checked from certain ex-Kink employees — and that aside, the article was clearly timed to capitalize on controversy surrounding owner Peter Acworth’s recent drug and gun charges. (ATTN: Weekly, we need not call into question the “strict code of ethical behavior and transparency” a pornographer is known for when it is discovered that said pornographer does cocaine, nor when he fires guns in the bowels of a building made for that purpose.)

The Weekly’s investigation continues. Hopefully it will help move conversation forward on how to make better porn.

As Ryan — who has shot for Kink.com for nearly 10 years — pointed out, the trouble with porn wars is that they can be skewed into a referendum on whether

THIS WEEK’S SEX EVENTS

“Bling My Vibe” Fri/1-March 31, free. Good Vibrations, 1620 Polk, SF. tinyurl.com/blingmyvibe.

Who says no to creating a work of art with a \$3 vibrating dildo? Not this writer — check out my handiwork, and that of other Bay Area artists and sexy local celebs at this sex toy art show on view ‘til the end of the month.

The Great Church of Holy Fuck Fri/1-Sun/3, 8pm, \$15. Counterpulse, 1310 Mission, SF. www.counterpulse.org. The name, the fact that this production is helmed by Annie Danger, queer trans utopia-seeker, the promise of nudity — surely these will add to a truly religious interactive theater experience.

International Sex Workers Rights Day picnic Sun/3, 11am-2pm, free. Dolores Park, 19th St. and Guerrero, SF. www.swop-bay.org. The Sex Workers Outreach Project and St. James’ Infirmary are hosting this gathering of past and present sex workers and their allies in celebration of this day of commemoration, which started in 2001 at sex worker festival in Calcutta, India.

such-and-such porn (and often, by extension, the sexual desire it portrays) should exist.

So real quick, let’s use this moment to convene members of our occasionally dysfunctional, but forever-forward thinking sex work community. The question: can sexual consent exist when you’re doing it for the money? Who is in charge of making sure everyone’s needs are respected?

“When capitalism is involved, it makes the situation...interesting,” wrote performer Maxine Holloway [after protesting and ceasing to shoot for Kink.com when it removed base pay for web cam

models, Holloway settled out of court with the company. Her voice appears in the Weekly article.] “As models we want to perform well, we want to push our boundaries, we want to get paid, and we want to be hired again and again.”

But, she continued, “money can be a perfectly legitimate reason to consent. Most people would not agree to show up at their nine-to-five job if they were not being paid an agreed amount of money.”

Ryan re-enforced the importance of the shoot’s producers stating clear run times, expectations, and other matters with performers before filming. After that point: “it’s a fine line, but so much of the onus is on the person to be their own agent.”

Locally, performer Kitty Stryker has examined these issues in her “Safe/Ward” consent workshops. And Holloway wrote she hopes to create an “industry standards” rating system that could guide performers to responsible producers. “Porn performers are not inherently victims and producers are not inherently exploitive,” she cautioned.

“These things can be positive, sexually healthy,” Ryan continued. “Every performance I do is about showing women how much fun I’m having.” Would that all debate on ethical porn started off with how its participants want to demystify, and excise shame from, sexuality — instead of drug charges. **SFBG**

HERE, HERE

BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN As the author of a style column, I spend time trawling the city for innovative new local designers. Clothes that are made here, cute ones.

But there's not... that much of them.

Speaking historically, of course. In the heyday of garment manufacturing, San Francisco churned out mountains of readywear — more than any other city in the country besides New York and Los Angeles.

Then we started to export our business overseas. You've heard about how Levi-Strauss used to have a factory on Valencia Street — not just the artsy pop-up shop they opened in 2010? Your jeans aren't made here anymore guys, unless you're coping from one of the small local lines that have popped up in the denim giant's wake.

These companies cater to locavore customers who “expect their clothing labels to read like restaurant menus,” as Modern Luxury put it. Making clothes locally means less turnaround time, less environmental impact — not to mention the sweet San Francisco cache that locally made palazzo pants hold.

Problem is, the garment factories that the industry needs have been greatly reduced in number.

In a Hayes Valley cafe, Gail Baugh sits at her laptop, shutting it with a morning-time, capable air when I sit at her table. She has a degree in chemistry of textiles, 35 years of experience in the garment industry, and a byline on the book on fashion. Really, Baugh's *The Fashion Designer's Textile Directory* is a best-seller in its particular category on Amazon, she tells me.

She is the president and one of five founding members of PeopleWearSF (www.peoplewearsf.org), a Bay Area garment industry trade association that was formed in 2011 to fill the vacuum left by SF

Fashion Industries, which played the role for 75 years before the garment industry collapse. PeopleWearSF's members flip up to \$25 million in yearly sales volume, though it also includes rank beginners in the clothes game.

“If you want a vibrant economy,

you have to make stuff,” Baugh tells me matter-of-factly. Her organization — and SFmade (www.sfmade.org), whose cheery stickers adorn a host of local retailers' windows and product labels here in the city — provide networking opportunities to their members.

These include 40-some brands, including outdoor label Triple Aught, longtime Mission District purveyor of pretty Weston Wear, and Babette, the flowing line of neutral-toned women's wear based out of an Oakland warehouse. Those three manufacture locally, but not all PeopleWearSF members do.

Both trade associations work with public policy — specifically, through the Mayor's FashionSF Economic Development Initiative — to provide more resources to the garment factories that were once much more prevalent in San Francisco. It's not just soaring rents that close the factories' doors, but a dwindling high-skilled workforce pool that's willing to work for the wages typically offered by the factories.

“Sharing resources, communicating issues — it's a good business policy,” says Steven Pinsky, whose wife started Babette in 1968 and who was also a founding member of PeopleWearSF. Joiners, in other words, are welcome. **SFBG**

Those looking to jumpstart their Bay fashion career could do worse than attend tonight's Renaissance Entrepreneurship Center's panel discussion on starting small in fashion, featuring experts from PeopleWearSF, Apparel Wiz, Sheila Moon Apparel, and CBU Productions.

“Manufacturing Micro” Wed/27, 6-9pm, \$20. Renaissance Entrepreneurship Center, 275 Fifth St., SF. tinyurl.com/manufacturingmicro



**WESTON WEAR
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WEDNESDAY 27

ROCK/BLUES/HIP-HOP

A Silent Film, Royal Teeth, Jillette Johnson Slim's. 8pm, \$14.
Ceremony, Terry Malts, Comadre, Permanent Ruin, Synthetic ID Rickshaw Stop. 8pm, \$12. Noise Pop.
Chi-Lites feat. Marshal J. Thompson Rrazz Room. 8pm, \$35-\$45.

Coast Jumper, Gold Medalists, All Your Sisters Elbo Room. 9pm, \$10.
Damir Johnny Foley's. 9pm, free.
Fresh and Onlys, R. Stevie Moore, Plateaus, Burnt Ones Bottom of the Hill. 8pm, \$14. Noise Pop.
Keith Crossan Blues Showcase Biscuits and Blues. 8pm, \$15.
Lovely Bad Things, Blank Tapes, Lake, Cruel Summer Hemlock Tavern. 8pm, \$10. Noise Pop.
Ramona Falls, Social Studies, Harriet, Mahgeetah Brick and Mortar Music Hall. 8pm, \$14. Noise Pop.
Spider Heart Milk Bar. 10pm, \$6.

JAZZ/NEW MUSIC

Kitten on the Keys Rite Spot. 9pm, free.

FOLK/WORLD/COUNTRY

Toast Inspectors Plough and Stars. 9pm.

"Woodie Guthrie tribute" Cafe Du Nord. 7:30pm, \$15.

DANCE CLUBS

Cash IV Gold Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free.

THURSDAY 28

ROCK/BLUES/HIP-HOP

Anberlin Fillmore. 7pm, \$20.
Paul Basic, Supervision Independent. 8pm, \$15. Noise Pop.
Bear Mountain, Man Without Country Rickshaw Stop. 9pm, \$12-\$14. Noise Pop.
Biceratops, Americas Cafe Du Nord. 8:30pm, \$10-\$12.
Family of the Year, Doe Eye, Psychic Friend, Rin Tin Tiger Bottom of the Hill. 8pm, \$12. Noise Pop.

Free Energy, In the Valley Below, Miner Brick and Mortar Music Hall. 9pm, \$14. Noise Pop.
Huntinanny and the Bad Bad Boom Boom Room. 8pm, \$5.
John Lawton Trio Johnny Foley's. 9pm, free.
Method Man, Los Rakas 1015 Folsom, SF; www.1015.com. 8pm, \$29.50.
Kelly McFarling, DonCat Amnesia. 9pm.
Psychic Ills, Mike Donovan, Follakzoid, AAN Hemlock Tavern. 8pm, \$10. Noise Pop.
Shari Puerto Biscuits and Blues. 8 and 10pm, \$15.
Reckless Eric, Micky and the Motorcars, Sturgill Simpson Slim's. 9pm, \$16.
White Arrows, Yellow Dogs, Mallard Great American Music Hall. 8pm, \$21-\$23. Noise Pop.
XXYYXX, Teebs, Nanosaur, DJ Dials DNA Lounge. 9pm, \$20. Noise Pop.

JAZZ/NEW MUSIC

Angie Stone Yoshi's SF. 8pm, \$45; 10pm, \$40.

FOLK/WORLD/COUNTRY

Jascha Hoffman Rite Spot. 8:30pm, free.
Tipsy House Plough and Stars. 9pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8.
Ritual Temple. 10pm-3am, \$5.
Sasha Vessel, 85 Campton Place, SF; www.vesself.com. 10pm, \$5-\$10.

FRIDAY 1

ROCK/BLUES/HIP-HOP

Aquamen, Go Going Gone Girls, Ogres Hemlock Tavern. 9:30pm, \$8.
Bone Thugs-n-Harmony DNA Lounge. 8pm, \$30.
Califone, Radar Bros, Dana Falconberry, Black



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Whales Cafe Du Nord. 8pm, \$15. Noise Pop.
Chi-Lites feat. Marshal J. Thompson Rrazz Room. 8pm, \$35-\$45.
Marcus Cohen and the Congress, Naima Shalhoub Great American Music Hall. 9pm, \$18-\$25.
Crystal Ark Mezzanine. 10pm, \$10.
English Beat, **Titan Ups** Bimbo's. 9pm, \$25.
Galactic, **Latyrx** Fillmore. 9pm, \$31.50.
Damien Jurado, **Aaron Espinoza**, **Peggy Honeywell**, **Emily Jane White** Chapel, 777 Valencia, SF; www.thechapelsf.com. 8pm, \$15. Noise Pop.
Pennywise, **Lagwagon** Warfield. 8pm, \$23.
Starfucker, **Blackbird Blackbird** Regency Ballroom. 9pm, \$25. Noise Pop.
Sugar Rush Johnny Foley's. 9pm, free.
Tenderloins, **Dedvult**, **Toy Called God**, **Swillerz** Slim's. 9pm, \$14.
Their Only in Dreams, **Running in the Fog**, **Snow Wite**, **Aloonaluna**, **Vestals** Sub-Mission. 9pm, \$8.

JAZZ/NEW MUSIC

HowellDevine Revolution Cafe. 8:30pm.
David James, **Beth Custer** Red Poppy Art House. 7:30pm, \$12-\$20.
David Russell Community Music Center, 544 Capp, SF; www.sfcmc.org. 6pm, free.

FOLK/WORLD/COUNTRY

Canyon Johnson Plough and Stars. 9pm, \$6.

DANCE CLUBS

Debaser Elbo Room. 10pm, \$10.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm.
Old School JAMZ El Rio. 9pm.
Ron Reeser, **Adam Cova** Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Strangelove Cat Club. 9:30pm, \$7.

SATURDAY 2

ROCK/BLUES/HIP-HOP

Bomb the Music Industry, **Shinobu**, **Wild** Bottom of the Hill. 1:30pm, \$9.
Bronze, **Holy Balm**, **Screature** Hemlock Tavern. 9:30pm, \$7.
Chi-Lites feat. Marshal J. Thompson Rrazz Room. 8pm, \$35-\$45.
"Coup's Shadowbox" Inner Mission, 2050 Bryant, SF; thecoupshadowbox.eventbrite.com. 8pm, \$20. With the Coup and Jon-Paul Bail.
DNF, **Replica**, **Ordstro**, **Stares**, **Behavior**, **DJ-QDX** Thee Parkside. 9pm, \$7.
Doormats, **Last Free Men**, **Deep Space Quartet** Thee Parkside. 4pm, free.
Galactic, **Latyrx** Fillmore. 9pm, \$31.50.
Insufferables, **Urinal Mint** Connecticut Yankee. 10pm, free.
Jukebox the Ghost, **Matt Pond**, **Lighthouse and the Whaler**, **French Cassettes** Independent. 8:30pm, \$13-\$15. Noise Pop.
Nightgown, **Sands**, **Mirrors** Amnesia. 9pm, \$7-\$10.
No Mercy Band Johnny Foley's. 9pm, free.
Sonny and the Sunsets, **Magic Trick**, **Cool Ghoulz**, **Dune Rats** Bottom of the Hill. 8pm, \$12. Noise Pop.
Thao and the Get Down Stay Down, **Sallie Ford and the Sound Outside**, **Kacey Johansing** Great American Music Hall. 8pm, \$17-\$19. Noise Pop.
Yacht, **Tussle**, **Future Twin**, **Shock** Slim's. 8pm, \$18-\$20. Noise Pop.

JAZZ/NEW MUSIC

HowellDevine Club Deluxe. 4-7pm.
"Voices of Women" Gregory of Nyssa Episcopal Church, 500 De Haro, SF; www.sfca.org. 8pm, \$30.

FOLK/WORLD/COUNTRY

Good Luck Thrift Store Outfit, **Preservation**, **Tom VandenAVond** Cafe Du Nord. 9pm, \$10-\$12.
Melvin Gutierrez and **Tim Ferguson** Westside Art House, 540 Balboa, SF; westsidearthouse.brown-papertickets.com. 7pm.

DANCE CLUBS

Bootie SF DNA Lounge. 9pm, \$10-\$15.
Cockfight Underground SF, 424 Haight, SF; (415) 864-7386. 9pm, \$7.
Foundation Som., 2925 16th St, SF; (415) 558-8521. 10pm, \$5-\$10.
Haceteria with S/H/A/P/E/S Slate Bar, 2925 16th St, SF; Facebook.com/rancheria. 9pm, \$5.
Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10.
Tall Sasha, **Jason Kwan**, **KS Thant** Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.

SUNDAY 3

ROCK/BLUES/HIP-HOP

Ben Miller Band Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$10-\$12.
Caspian, **Native**, **Boyfrndz**, **Dandelion War** Bottom of the Hill. 6pm, \$12. Noise Pop.
Chi-Lites feat. Marshal J. Thompson Rrazz Room. 8pm, \$35-\$45.
Demon, **Mortiss**, **Reaxion** Guerrilla, **NPMN**, **Retconstrict**, **Divination of the Damned** DNA Lounge. 8:30pm, \$8.
Electric Six, **Gabriel the Marine** Independent. 8pm, \$16.
Final Last Words, **Push**, **Dance Party Boys** Slim's. 8pm, \$15.
John Lawton Trio Johnny Foley's. 9pm, free.
King City, **Mindi Hadan**, **Murray**, **RJK-SKI**, and **Hill** Cafe Du Nord. 7:30pm, \$10. Kidneypalooza

fundraiser.
Minor Birds, **Kat Jones**, **Parmesans**, **Missisipi Mike** Brick and Mortar Music Hall. 9pm, \$5-\$8.
"Tom Fest: Tribute to Tom Mallon" Great American Music Hall. 7:30pm, \$25.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6.

MONDAY 4

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's. 9pm, free.
Family Crest, **Horde** and **the Harem**, **Vandella** Cafe Du Nord. 8pm, \$10.
Maserati, **Minot**, **Silian Rail** Bottom of the Hill. 9pm, \$10.
Shannon and the Clams, **Meat Market**, **Pang!**

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DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5.
Soul Cafe John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm.

TUESDAY 5

ROCK/BLUES/HIP-HOP

Zachary Blizzard, **Shawn Alpay**, **Hanalei**, **Sim Castro** Bottom of the Hill. 9pm, \$7.
Creepers, **RXCCXXNS**, **Tear Club** Knockout. 9:30pm, \$6.
G-Eazy, **Skizzy Mars** Slim's. 9pm, \$16.
Hey Marseillies, **Deep Sea Diver** Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$10-\$12.
Joshua James, **Noah Gunderson** Cafe Du Nord.

7:30pm, \$12.
Low Hums Hemlock Tavern. 8:30pm, \$6.
PAPA, **Carousel** Brick and Mortar Music Hall. 9pm, free.
Papa Bear and the Easy Love, **Sufis**, **Marty O'Reilly** Amnesia. 9:30pm, \$5.
Spits, **Scrapers**, **Pleasure Gallows** Independent. 8pm, \$13-\$15.
Stan Erhart Band Johnny Foley's. 9pm, free.
View, **Hollerado** Independent. 8pm, \$15.
Chris Webby DNA Lounge. 7pm, \$15.
Yes Warfield. 8pm, \$49-\$79.

JAZZ/NEW MUSIC

Jeff Bradshaw Yoshi's SF. 8pm, \$21.

DANCE CLUBS

Pendulum Elbo Room. 10pm, \$5. SFBG

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3.30 REBIRTH BRASS BAND
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4.11 DILLON FRANCIS
4.12 YEASAYER
4.13 POLICA
4.16 JAMES BLAKE (SOLD OUT)
4.17 JAMES BLAKE
4.18 SIMIAN MOBILE DISCO
4.20 TNGHT
4.21 KATCHAFIRE
4.26 SHUGGIE OTIS

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FILM LISTINGS

RAUCOUS COLLEGE COMEDY **21 AND OVER**
OPENS FRI/1. PHOTO BY JOHN JOHNSON

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, including Ongoing films, visit www.sfbg.com.

OPENING

Jack the Giant Slayer Bryan Singer directs this live-action, CG-enhanced spin on the classic fairy tale. (1:55) *Presidio*.
The Jeffrey Dahmer Files See "American Horror Story." (1:16) *Roxie*.
Phantom Ed Harris and David Duchovny star in this Cold War tale set aboard a Russian nuclear submarine. (1:37)
The Last Exorcism Part II Ashley Bell reprises her role as the possession-prone Nell. (1:28)
Lore Set in Germany amid the violent, chaotic aftermath of World War II, *Lore* levels some brutally frank lessons on its young protagonist. Pretty, smart 14-year-old Lore (Saskia Rosendahl) is tasked with caring for her twin brothers, sister, and infant brother when her SS officer father (Hans-Jochen Wagner) and true-believer mother (Ursina Lardi) depart. Her seemingly hopeless mission is to get what's left of her family across a topsy-turvy countryside to her grandmother's house, a journey that's less a fairy tale than a kind of inverted nightmare — yet another dystopic vision — as seen by children who must beg, barter, and scrounge to survive when they aren't singing songs in praise of the Third Reich. Enter magnetic mystery man Thomas (Kai Malina), who offers Lore life lessons about the assumed enemy. Tarrying briefly to savor the sensual pleasure of a river bath or the beauty of a spring landscape, albeit one riddled with bodies, director and co-writer Cate Shortland rarely averts her eyes from the sexual and psychological dangers of her charges' circumstances, making us not only care for her players but also imparting the dark magic of a world destroyed then born anew. (1:48) *Embarcadero*, *Shattuck*. (Chun)
No Long before the Arab Spring, a people's revolution went down in Chile when a 1988 referendum toppled the country's dictator, Augusto Pinochet, thanks in



part to an ad exec who dared to sell the dream to his countrymen and women — using the relentlessly upbeat, cheesy language of a Pepsi Generation. In *No*'s dramatization of this true story, ad man Rene Saavedra (Gael García Bernal) is approached by the opposition to Pinochet's regime to help them on their campaign to encourage Chile's people to vote "no" to eight more years under the brutal strongman. Rene's well-aware of the horrors of the dictatorship; not only are the disappeared common knowledge, his activist ex (Antonia Zegers) has been beaten and jailed with seeming regularity. Going up against his boss (Alfredo Castro), who's overseeing the Pinochet campaign, Rene takes the brilliant tact in the opposition's TV programs of selling hope — sound familiar? — promising "Chile, happiness is coming!" amid corny mimes, dancers, and the like. Director-producer Pablo Larraín turns out to be just as genius, shooting with a grainy U-matic '80s video camera to match his footage with 1988 archival imagery, including the original TV spots, in this invigorating spiritual kin of both 2012's *Argo* and 1997's *Wag the Dog*. (1:50) *Embarcadero*. (Chun)

A Place at the Table Obesity gets all the concern-trolling headlines, but America's hunger crisis is also very real — and the two are closely related to each other, as Kristi Jacobson and Lori Silverbush's sobering, informative documentary investigates. *A Place at the Table* assembles a mix of talking-head experts, celebrities (actor and longtime hunger activist Jeff Bridges; celebrity chef Tom Colicchio, who's married to Silverbush), and (most compellingly) average folks dealing with "food insecurity," a Philadelphia single mom who joins the Witnesses to Hunger advocacy project; a pastor in small-town Colorado who oversees his struggling community's crucial food bank; the Mississippi elementary-school teacher who uses her own struggles with diabetes to educate her students about nutrition. The film digs into the problem's root causes (one being a government that prefers to subsidize mega-farming corporations that produce ingredients used in processed food), and conveys its message with authentic urgency. (1:24) *Embarcadero*, *Shattuck*. (Eddy)
The Sweeney Based on the 1970s British TV series, Nick Love's action drama is bolstered enormously by Ray Winstone's snarling-bulldog lead performance. He plays skull-cracking cop Regan, head of an elite unit that has relied upon freely violent, rule-bending methods to bust many an in-progress armed robbery. As his worried boss (*Homeland*'s Damian Lewis) warns, internal affairs has taken an interest in Regan's activities, and the situation isn't helped by the fact that Regan is having an affair with a comely co-worker (Hayley Atwell) who is married to IA's prick-in-chief (Steven Mackintosh). When a Serbian assassin enters the picture and monkey-wrenches Regan's career, love life, and tenuously calibrated moral compass, all hell predictably breaks loose. Shot in moody, London-appropriate gray and blue monochrome, and featuring bravura set pieces (a shootout in Trafalgar Square) and a supporting cast that includes rapper Ben Drew (a.k.a. Plan B) and *Downtown Abbey*'s Allen Leech, *The Sweeney* doesn't surprise much with its beat-by-beat plot. But it's enjoyable — maybe not enough to travel to Antioch (its only local theatrical opening) to see it, but worth a look on its simultaneous VOD release. (1:52) *AMC Deer Valley*. (Eddy)
21 and Over Even an important med-school interview can't get in the way of some wild birthday shenanigans, because YOLO, amirite? (1:33) **SFBG**

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—Steve Kopp, The New York Times

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FILM LISTINGS

REP CLOCK

Schedules are for Wed/27-Tue/5 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION

ACCESS 992 Valencia, SF; www.atasite.org. \$10. "Noise Pop Presents:" **Punk in Africa** (Jones and Maas, 2012), Thu, 7; **Taken By Storm: The Art of Storm Thorgerson and Hipgnosis** (Bogawa, 2011), Thu, 9 and Sun, 4; **What Did You Expect? The Archers of Loaf Live at Cat's Cradle** (Bechard, 2012), Fri, 7; **Bad Brains: A Band in DC** (Logan and Stein, 2012), Fri, 9; **Let Fury Have the Hour** (D'Ambrosio, 2012), Sun, 2.

BALBOA 3630 Balboa, SF; www.cinemasf.com. \$10. "Balboa Theatre's 87th Birthday Bash:" **Peter Pan** (Brenon, 1924), Sun, 4, 7. Evening show features a live vaudeville performance; both shows include birthday treats.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. • **8 1/2** (Fellini, 1963), Wed, 2:30, 7, and **Modern Romance** (Brooks, 1981), Wed, 5:05, 9:30. • **The Central Park Five** (Burns, Burns, and McMahon, 2012), Thu, 2:30, 7, and **The Investigation of a Citizen Above Suspicion** (Petri, 1970), Thu, 4:45, 9:15. • **Ghostbusters** (Reitman, 1984), Fri, 7, and **The Entity** (Furie, 1982), Fri, 9. "Scary Cow Short Film Festival," Sat, 3. More info and tickets at www.scary-cow.com. • **The Great Escape** (Sturges, 1963), Sun, 1, 7, and **The Magnificent Seven** (Sturges, 1960), Sun, 4:30. "Nitey Awards 2013," Mon, 7pm. More info and tickets at www.niteyawards.com. **Chasing Ice** (Orlowski, 2012), Tue-Wed, call for times.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$9-10. "Midnight Movies:" **Black Devil Doll** (Lewis, 2007), Sat, midnight. With host Miss Misery.

NEW PARKWAY 474 24th St, Oak; www.thenew-parkway.com. \$6-10. "Parkway Classics:" **Blue Velvet** (Lynch, 1986), Thu, 9pm; "Thrillville:" "TV in Acidland," with Johnny Legend, Sun, 6. "Documentary Series:" **Alone Up There** (Shaul, 2012), Tue, 7.

BLACK DEVIL DOLL (2007)
PLAYS THE CLAY SAT/2.



PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Chronicles of Inferno: Japan's Art Theater Guild:" **A Man Vanishes** (Imamura, 1967), Wed, 7. "Alfred Hitchcock: The Shape of Suspense:" **Spellbound** (1945), Fri, 7; **Notorious** (1946), Fri, 9:10; **Under Capricorn** (1949), Sun, 5. "And God Created Jean-Louis Trintignant:" **...And God Created Woman** (Vadim, 1956), Sat, 6:30. "Werner Schroeter: Magnificent Obsessions:" **The Bomber Pilot** (1970), Sat, 8:30; **Malina** (1991), Sun, 7:15. "Documentary Voices:" "Poetic Vision: Films of Vlatko Gilic," Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Noise Pop Presents:" **Turning: A Music Documentary Featuring Antony and the Johnsons** (Atlas, 2012), Wed, 7; **A Little Light: A Celebration of the Music and Legacy of Bob Mould** (Mitchell, 2012), Wed, 9. "Frameline Encore Screening Series:" **Maggots and Men** (Cronenwett, 2009), Thu, 7. **Rust and Bone** (Audiard, 2012), Wed-Thu, 7 (also Thu, 9:20). **Sound City** (Grohl, 2013), Wed, 9:20; Thu, 9:30. "Hollywood Before the Code: Deeper, Darker, Nastier!": • **Five Star Final** (LeRoy, 1931), Fri, 8, and **Blood Money** (Brown, 1933); • **Dr. Jekyll and Mr. Hyde** (Mamoulian, 1931), Sat, 3, 8; **Murders in the Rue Morgue** (Florey, 1932), Sat, 1:30, 6:30; and **Black Moon** (Neill, 1934), Sat, 5, 9:50; • **Shanghai Express** (von Sternberg, 1932), Sun, 3:30, 7:30, and **Waterloo Bridge** (Whale, 1931), Sun, 1:45, 5:30, and 9:30; • **Torch Singer** (Hall and Somnes, 1933), Mon, 8, and **Safe in Hell** (Wellman, 1931), Mon, 6:20, 9; • **Man's Castle** (Borzage, 1933), Tue, 8, and **Virtue** (Buzell, 1932), Tue, 6:30, 9:40. **The Jeffrey Dahmer Files** (Thompson, 2012), March 1-7, 7.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "For Your Vortex Only:" • **Love Slaves of the Amazons** (Siodmak, 1957), Thu, 9, and **Quest for Love** (Thomas, 1971), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Fragments of Japanese Underground Cinema 1960-1974:" **Crazy Love** (Okabe, 1968), Thu, 7:30. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349070-00. The following is doing business as Garden Guidance, 2085 Hayes Street #10, San Francisco, CA, 94117. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Michael Jaldon, Deputy County Clerk, on Feb. 15, 2013. L#00037; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348696-00. The following is doing business as jwh Consulting, 1509 Golden Gate #301, San Francisco, CA 94115. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by James Hass in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Jan 31, 2013. L#00029; Publication: SF Bay Guardian. Dates: Feb. 20, 27, and Mar. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348329-00. The following is doing business as Noir Lounge, 581 Hayes Street, San Francisco, CA 94102. The business is conducted by a limited liability com-pany. Registrant commenced business un-der the above-listed fictitious business name on: N/A. This statement was signed by Brian Cassanego in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan 16, 2013. L#00028; Publication: SF Bay Guardian. Dates: Feb. 20, 27 and Mar. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348725-00. The following is doing business as Live Easy Endurance Training, 145 Belvedere Street, San Francisco, CA 94115. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 1, 2013. This statement was signed by Kyle Ballard in CA. This statement was filed by Jeanette Yu, Deputy County Clerk, on Feb. 1, 2013. L#00032; Publication: SF Bay Guardian. Dates: Feb. 20, 27, and March

6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349075-00. The following is doing business as Class One Analytics, 70 Stanton Street, San Francisco, CA 94114. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 15, 2013. This statement was signed by Ari N. Bronstein in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Feb. 15, 2013. L#00035; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348996-00. The following is doing business as Dog Evolve, 832 Alabama Street, San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 13, 2013. This statement was signed by Pamela Wyman in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Feb. 13, 2013. L#00034; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348559-00. The following is doing business as Kanom Thai San Fran, 1158A Sutter St., San Francisco, CA, 94109. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Feb. 15, 2013. This statement was signed by Srinin Srisaen in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Jan. 25, 2013. L#00039; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348473-00. The following is doing business as Charter Risk Management and Insurance Agency, 2308 Clement Street, San Francisco, CA 94121. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: Jan. 8, 2013. This statement was signed by Benjamin Lau in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Jan 23, 2013. L#00022; Publication: SF Bay Guardian. Dates: Feb. 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349027-00. The following is doing business as The Lands End School. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Oliver Vallejo in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Feb. 14, 2013. L#00040; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348632-00. The following is doing business as Sparrow Bar and Kitchen, 1640 Haight Street, San Francisco, CA 94117. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Veronica Lopez in CA. This statement was filed by Alan Wong, Deputy County Clerk, on Jan 29, 2013. L#00023; Publication: SF Bay Guardian. Dates: Feb 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348818-00. The following is doing business as Grand Design, 1407 Golden Gate Ave., San Francisco, CA 94115. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Michael S. Sossi in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Feb. 6, 2013. L#00026; Publication: SF Bay Guardian. Dates: Feb 6, 13, 20, 27, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349020-00. The following is doing business as Richer Experiences, 1549 Filbert Street #4, San Francisco, CA, 94123. The business is conducted by an in-dividual. Registrant commenced business under the above-listed fictitious business name on: Feb. 14, 2013. This statement was signed by Kirsten Johnson in CA. This statement was filed by Elsa

Campos, Deputy County Clerk, on Feb. 14, 2013. L#00038; Publication: SF Bay Guardian. Dates: Feb. 27 and Mar. 6, 13, 20, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348293-00. The following is doing business as Bikehides, 840 Geary Street, San Francisco, CA 94109. The business is conducted by an individual. Regis-trant commenced business under the above-listed fictitious business name on: Jan. 15, 2013. This statement was signed by Stephen Moran in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan 15, 2013. L#00026; Publication: SF Bay Guardian, Dates: Feb 6, 13, 20, 27, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Jan 11, 2013. To Whom It May Concern: The name of the applicant is: NESPRESSO USA, INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 90 Grant Ave., San Francisco, CA 94108. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00025, Publication Dates: Feb. 20, 27 and Mar. 6, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Feb. 1, 2013. To Whom It May Concern: The name of the applicant is: Fish Six Restaurant Corp. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 557 Howard Street, San Francisco, CA 94105-3010. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00027; Publication Dates: Feb. 13, 20, 27, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Feb. 14, 2013. To Whom It May Concern: The name of the applicant is: Fountain Cafe, Inc. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 50 Post Street, #62B, San Francisco, CA 94104-4515. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00031; Publication Date: Feb. 20, 27 and March 6, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549243. SU-PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Tina Nguyen-Shia for change of name. TO ALL INTERESTED PERSONS: Petitioner Tina Nguyen-Shia filed a petition with this court for a decree changing names as follows: Present Name: Tina Nguyen-Shia. Proposed Name: Tina Nguyen Shia. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 04/02/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Jan 25, 2013. L#00020; Publication dates: Feb 6, 13, 20, 27, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: Bopjip Catering and Events, 805 Leavenworth Street, Apt. 803, San Francisco, CA, 94109. The fictitious business name was filed in the County of San Francisco under File# 2011 0339924-00 on: 2/13/13. NAME AND AD-DRESS OF REGISTRANTS (as shown on previous statement): Bopjip Catering and Events, 805 Leavenworth Street, Apt. 803, San Francisco, CA, 94109. This business was conducted by an individual. Sanghi An. Dated: Feb. 13, 2013 by Melissa Ortiz, Deputy County Clerk. L#00036; Publication Dates: Feb. 27, and Mar. 6, 13, 20, 2013.

SUMMONS BY PUBLICATION AND NOTICE OF PETITION FOR STEP PARENT ADOPTION, AND FOR TERMINATION OF PARENT/ CHILD RELATIONSHIP. SUPERIOR COURT OF WASHINGTON, COUNTY OF CLARK; In the Adoption of: MIKYAS YOHANNES MIL-LION, DOB 4/12/2004, A Minor child. CASE#: 13 5 00044 4 To: TEWODROS MIL-LION, Alleged Father. You have been named as the alleged father of the above-named child.A Petition for Step Parent Adoption, and For Termination of Parent/Child Relationship has been filed in the above-entitled

court. The Petitioner, MILLION FIKRU is asking the court for an order permanently terminating the parent-child relationship between yourself and the child, permanently terminating all of your rights to the child, and for a Decree of Adoption declaring the prospective adop-tive step parent to be the legal father of the child. In order to defend against the petition, youmust respond to the petition by stating your defense in writing and by serving a copy upon the attorney for the Petitioner, Thomas J. Foley, at the address below with-in sixty (60) days after the date this summons was first served on you by publication or an order permanently terminating your parent-child relationship with the child by default will be entered. A default order is one where the Petitioner is entitled to what he asks for because you have not responded. If you serve a notice of appearance on the attorney of record at the address below, you are entitled to notice before a default order may be entered.One method of filing your response and serving a copy on the Petitioner is to send it by certified mail with return receipt requested. If service is made by mail, the service shall be deemed complete upon the third day following the day upon which the response is placed in the mail, unless the third day falls on a Saturday, Sunday or legal holiday in which event service shall be deemed complete on the first day other than a Saturday, Sunday or legal holiday following the third day. You have the right to be represented by an attorney. If you are indigent and request an attorney, an attorney will be appointed for you. The court hearing on the Petition for Step Parent Adoption and Termination of Parent-Child Relationship shall be on April 26, 2013 at 2:00 p.m., in the Clark County Superior Court, Adoption Department: address: 1200 Franklin, Vancouver, Washington 98660. YOUR FAILURE TO APPEAR AT THE HEARING MAY RESULT IN A DEFAULT ORDER PERMANENTLY TERMI-NATING ALL OF YOUR RIGHTS TO THE ABOVE-NAMED CHILD. DATED THIS 30th day of January, 2013. THOMAS J. FOLEY, WSBA #17054, At-torney for the Petitioner: MILLION FIKRU. FILE RE-SPONSE WITH: Clerk of the Court, Clark County Courthouse, 1200 Franklin Street, Vancouver, WA 98660, (360) 397-2000 (telephone). SERVE COPY OF RESPONSE ON: Thomas J. Foley, PC, Attorney for Peti-tioner, 1419 Broadway Street, Vancouver, WA 98663, (360) 696-8990 (telephone), (360) 696-0185 (fax), thomasfoleypc@hotmail.com. Publication dates: February 6, 13, 20, 27, 2013.

SUMMONS CASE NUMBER: CGC-11-512831. NOTICE TO DEFENDANTS: LAM CHAN; FOREST BUILDING CONSTRUCTION; AMERICAN CONTRACTORS INDEMNITY COMPANY and DOES 1-100, YOU ARE BEING SUED BY PLAINTIFF: PAT LAM, You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), or by contacting your local court or county bar association. The name and address of this court is: San Francisco Superior Court, Unlimited Civil Jurisdiction, 400 McAllister Street, San Francisco, CA 94102. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: George W. Wolff (81126); Kristin Kerr (218361): Law Office of George W. Wolff, 505 Sansome St., Suite 1525; P.O. Box 26749, San Francisco CA 94126, 415.788.1881 ext.222. Date: October 11, 2011 by Wesley Ramirez- Deputy Clerk, Deputy Clerk, L#00030, Publication Dates:

February 20, 27 and March 6, 13.

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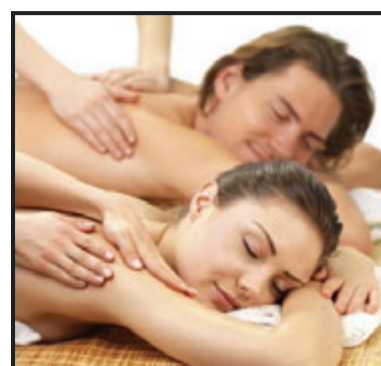
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